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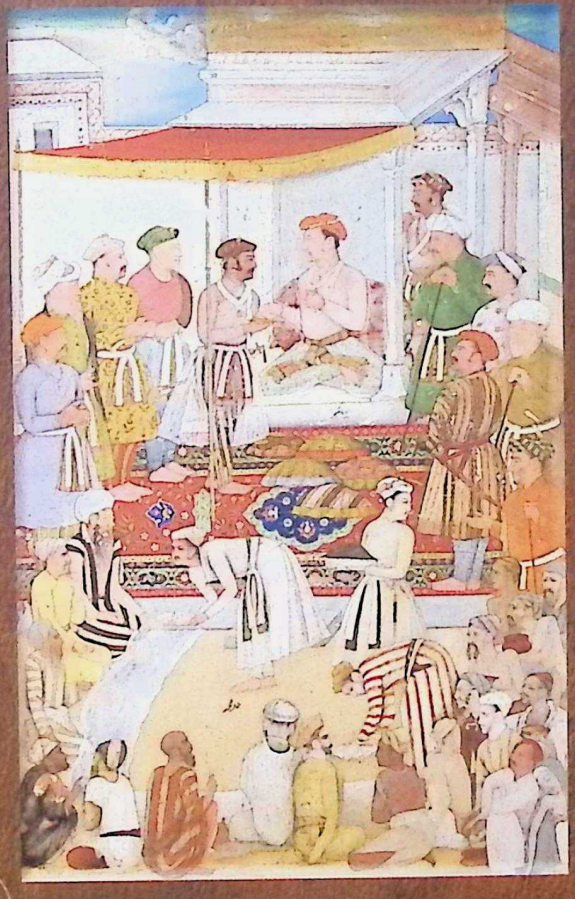
Catalogue of the exhibition of paintings of

Rampur Raza Library

held at India International Centre, New Delhi
on 6th - 12th October, 2006 in collaboration with IIC



Dr. W.H.Siddiqi

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Rampur Raza Library's Publication©

Name of the Book	:	Catalogue of the Exhibition of the Paintings of Rampur Raza Library held at India International Centre, New Delhi on 6th-12th October, 2006 in Collaboration with IIC.
Author	:	Dr. W.H.Siddiqi
Publisher	:	Dr. W.H.Siddiqi, Officer On Special Duty Rampur Raza Library U.P.
Year of Publication	:	2007
Printed by	:	First Gen.
Price	:	Rs. 350/-

ISBN 81-87113-94-4

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The exhibition of the paintings of

Rampur Raza Library

Held at India International Centre
New Delhi on 6th - 12th October, 2006
in collaboration with IIC.

Introduction

This exhibition on Rampur Raza Library was envisaged by the India International Centre during India International festival of arts 6th - 12th October, 2006. The experts from IIC came to Rampur and jointly inspected the rich collection of miniature paintings and selected 134, specimens of paintings datable from 14th to 19th centuries for display in the exhibition.

The exhibition is set up by the India International Centre in conference room no. 1.

The exhibition has been so kindly inaugurated by His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh and Chairman Rampur Raza Library Board on 6th October, 2006 at India International Centre.

It is hoped that visitors will add to their information about Rampur Raza Library collection, which is known for its richness and variety in the world.

This will also provide insight in certain unknown aspects of medieval life in India and Central Asia.

We would like to thank Shri P.C Sen, Director of India International Centre for allowing to organize this exhibition in the premises of the Centre.

Thanks are also due to Dr. H.K Kaul, Chief Librarian of IIC for extending valuable cooperation in organizing the exhibition. I am also grateful to Dr. Abusad Islahi, Library & Information Officer of Rampur Raza Library who has helped me in selection of the paintings for this exhibition.

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Brief History

The Rampur Raza Library is a treasure house of Indo Islamic learning and arts which was setup by the erstwhile Rampur State which was founded by Nawab Faizullah Khan in 1774, who ruled the State up to 1794 and formed the nucleus of the library through his inherited collection of valuable manuscripts, historical documents, books and paintings kept in the Nawab`s Toshakhana. He also substantially added to the collection by his acquisitions.

Nawab **Muhammad Yusuf Ali Khan 'Nazim'** was a literary person and a famous poet of Urdu and a disciple of celebrated poet Mirza Ghalib. He created a separate department of the library and shifted the collection to newly constructed rooms. The Nawab also invited well-known calligraphers, illuminators and binders from Kashmir and other parts of India. The later Nawabs continued to enrich the collection.

Nawab Kalbe Ali Khan (1865-87) was a distinguished scholar and very much interested in the collection of rare manuscripts, paintings and commissioned connoisseur scholars to obtain rare manuscripts, paintings and other art objects and thus enormously enriched the library collection.

Nawab Hamid Ali Khan (1889-1930) shifted the collection to the new building in 1892 in the Fort.

The last Nawab Raza Ali Khan (1930-1966) took unprecedented interest in the library and purchased several rare manuscripts and books on Indian classical music.

The library has a unique collection of manuscripts, in Arabic, Persian, Sanskrit, Hindi, Tamil, Pushto, Urdu, Turkish and other languages. It also has a rich collection of miniature paintings belonging to the Turko-Mongol, Mughal, Persian, Rajput, Deccani, Kangra, Awadh and company schools and has acquired the valuable Loharu collection.

The library has a collection of nearly 20,000 manuscripts, 80,000 printed books nearly 5,000 miniature paintings, 3000 rare specimens of Islamic calligraphy, Nawabi antiquities besides centuries old astronomical instruments and nearly 1500 rare gold, silver and copper coins datable from 5th century B.C to 19th century A.D and the library is also very rich in Mughal and Nawabi rare antiquities it also has a collection of Palm leaf manuscripts in Tamil, Telagu, Kannar and Malayalam languages.

The library is practically managed by the Rampur Raza Library Board with 12 members whose Chairman is the Governor of Uttar Pradesh. Presently His Excellency Shri T.V Rajeswar is the Governor and Chairman of Rampur Raza Library Board.

I am really beholden to His Excellency Shri T.V Rajeswar, Governor of Uttar Pradesh and Chairman of Rampur Raza Library Board for having instructed me to publish the Catalogue of the Exhibition of Mughal paintings of Rampur Raza Library, Rampur held at India International Centre, New Delhi on 6th 12th October 2006.

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I extend my gratitude to Miss Sanam Ali Khan, Conservator of the Raza Library Conservation Laboratory for doing digital photography of the exhibits. Thanks are also due to Miss Promila Ghose, Chief Programme Officer of India International Centre, New Delhi for her cooperation in the preparation of the exhibition.

I am thankful to Mr. Danish` Assistant, Miss Mohini Rani, Head Clerk and Mrs. Bilqees Faruqi, UDC of Rampur Raza Library for helping me in various ways and composing the text of the Catalogue.

The Rampur Raza Library has an outstanding collection of rare illustrated manusctipts and 5000 miniature paintings of different schools such as Turko-Mongol, Persian, Mughal, Rajput, Rajasthani, Kishangarh, Pahari, Kangra, Daccani, Awadh and company, datable from 14th to 19th century A.D.

Among the rare illustrated large size manuscripts is that of Jamiut-Tawarikh by Rashidud-Din Fazlullah who was a reputed scholar, scientist and a physician of his time and Prime Minister of Ghazan Khan of Central Asia. The book was compiled in A.H 710 (A.D 1310). It has 84 illustrations depicting the life and times of Mongol Tribes.

Another important illustrated manuscript is the Shah Nama of Firdausi with 52 paintings, scribed in A.D 1430. There is yet another illustrated manuscript Mathnavi Laila Majnu by Nizami Ganjwi, scribed in elegant Nastaliq script in A.H 949 (A.D 1542-43). Mention may also be made of the illustrated manuscript of Abdur Rahman Jami, scribed by Jamalud-Din Katib Shirazi, in Nastaliq characters in A.H 977 (A.D 1569-70).

Among the rare and valuable illustrated manuscript is Diwan-i-Hafiz which was scribed during Akber's eventful reign most probably between 1570-80 A.D. and illustrated by the celebrated court painters. The manuscript written in elegant Nastaliq script and bears eleven miniatures, representing (1) The emperor listening from the Diwan-i-Hafiz painted by Kanah (2) Darvishes dancing in the Khanqah overpowered by the ecstasy of devotional music (3) a young prince in rocky valley painted by Sanwala, a nobelman listening to musician in the garden painted by Farrukh Chela (4) Prince riding on in a rocky surrounding painted by Manohar (5) A prince discussing with scholars and old man watching a flock painted by Farukh Beg. An interesting scene of Turkish Hamam and a prince enjoying wine painted by Narsingh, provided details of contemporary life style of sixteenth century A.D.

Another important illustrated manuscript Kalila-wa-Dimna by Abul Ma`li Nasrullah in Persian Nastaliq script which was scribed by Sultan Muhammad bin Nurullah in early 16th century A.D. The Manuscript is the Persian translation of Panch Tantra of Indian fables with beautiful paintings depicting the stories. It has been selected as one of the World Heritage Manuscripts by the Ministry of Culture, Government of India.

There is a unique album of 157 paintings of Emperor Akbar (1575-1580 A.D) which is popularly known as Tilism, prepared by the renouned painters of Akbar at Fatehpur Sikri. These paintings throw flood of light on the bleafs and practices of Indian people in 16th century A.D. It provides illustrated examples of the people of different professions from the land tiller (farmer) to the traders, scholars, musicians and practices of magical or hypnotic and influence of animate and inanimate objects upon people, preserved in Rampur Raza Library. The painters have carefully highlighted magical or hypnotic practices and supernatural objects in these paintings. Although the painters have not signed there names on these paintings still their work can be identified on stylistic ground.

Akbars powerful personality is depicted in one of the large paintings of Zodiac sign of his birth (The Burj-i-Asad) or Leo in which the Emperor appears on the top amidst lions, tigers, leopards and other animals of its species. The sun (source of energy) shines on his head. This is most impressive painting of Akbars Album. Then there are

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paintings depicting some seven Zodiac signs and magnified pictures of small insects, snakes, human skeletons, examples of various complexes of contemporary architecture and different groups of floura and fauna.

Magic, hypnotic or super natural powers all these things are not new but their presence is felt right from the evolution of mankind. Not only the common people but the Emperors, Nobles, Amirs, Wazirs etc., all believed in them. Religious impulses were not motivating factors in the social life of the people. The rulers believed in augury, good and bad omens, etc. The medieval people took augur from sneezing. People believed in lucky and unlucky days. Astrology had a great hold not only on the Hindus but on the Muslims as well. In fact it had a great hold on all classes of people in Asia and Europe. Every quarter of the city had astrologers. They prepared the horoscopes. People sought the help of magicians for the recovery of stolen goods. They used magical and hypnotic powers for harming their opponents.

The painters have painted men, women, floura and fauna using interesting themes and depicting their personality, dress, ornaments, facial expressions, features etc. the paintings possess beautiful background; particularly natural background are very attractive. The intricate patterns and decorative style of furniture, carpets, doors, windows etc are also well illustrated. Different Zodiac signs are illustrated brilliantly.

Akbar, the great, one of the symbols of secularism in India, had an inquisitive mind which gave birth to different innovations and experiments related with Hindu Muslims beliefs and customs in the society. He had a strong belief in astrology, Zodiac signs, magical, hypnotic and super natural powers, which encouraged the artists of his age to paint these topics.

Among several illustrated manuscripts there is a good number of Mughal period which deserve intensive study, for example there are Gulistan-i-Sadi, Diwan-i-Urfi Shirazi and Majalisul-Ushshaq, which depicts the architecture of Khanqah and Sufis, their dresses and furnitures etc. There are 32 albums of Mughal Paintings which contain valuable material on socio-economic aspects of Indian life in 16th and 17th century A.D.

There is yet another very interesting illustrated manuscript of Balmik Ramayana in Persian, translated from Sanskrit by Sumer Chand, during the reign of Mughal Emperor Farrukh Siyar in 1715 A.D. It has 258 illustrations and is selected as one of the World Heritage Manuscript by the Ministry of Culture, Government of India.

Dr. W.H. Siddiqi
(Officer on Special Duty)
Rampur Raza Library, Rampur

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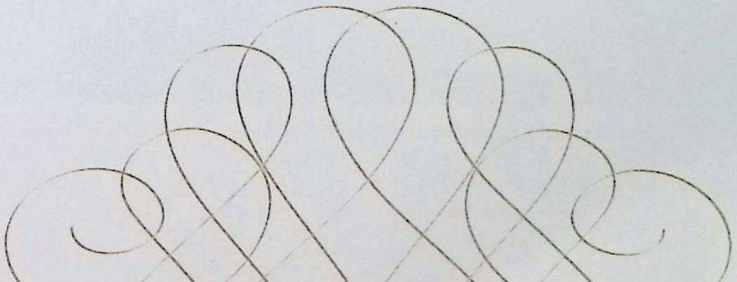
Inauguration of the Exhibition



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1- His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh litting the lamp for inauguration of the Exhibition of Rampur Raza Library on 6th October 2006 at 5 pm at India International Centre, New Delhi.

2- Shri Akhilesh Mittal litting the lamp for inauguration of the Exhibition.

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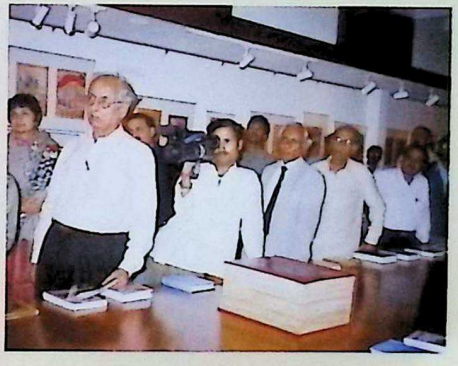
3- Shri P.C. Sen, Director of India International Centre litting the lamp for inauguration of the Exhibition.

4- Dr. H.K. Kaul, Chief Librarian of India International Centre litting the lamp for inauguration of the Exhibition.

5- Dr. W.H. Siddiqi litting the lamp for inauguration of the Exhibition by the order of His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh.

6- His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh addressing the gathering after inaugurating the Exhibition.

7- Dr. W.H. Siddiqi explaining the Exhibition to His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh after the inauguration.



8- Audience listening to the Governor's address after inauguration of the Exhibition Prof. S. Ausaf Ali, Prof. Sharif Husain Qasemi standing in the centre.

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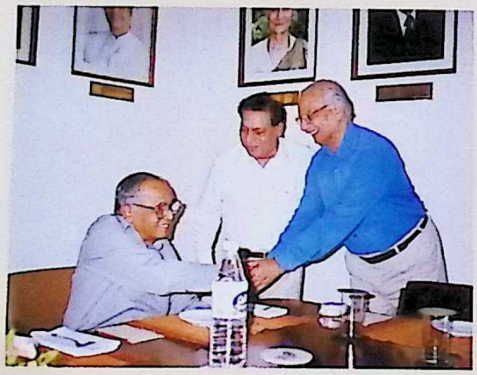
9- His Excellency Governor of Uttar Pradesh Shri T.V. Rajeswar recording his observations about the Exhibition after the inauguration.

10- In the centre Shahzadi Naghat daughter of Nawab Murtuza Ali Khan, grand daughter of Nawab Raza Ali Khan talking to His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh after the inauguration of the Exhibition.

11- Dr. S.P. Gupta, President of Indian Archeological Society, New Delhi talking to His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh after the inauguration of the Exhibition.



12- Dr. W.H. Siddiqi introducing Dr. K.N. Dikshit, Former Joint Director General of Archeological Survey of India to His Excellency Shri T.V. Rajeswar, Governor of Uttar Pradesh after inauguration of the Exhibition.

13- Visitors seeing the publications of Rampur Raza Library during the Exhibition at India International Centre.

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14- A view of the Exhibition of Rampur Raza Library in Hall No. 1 of India International Centre.

15- (A,B) Close up of the exhibits of the Exhibition at India International Centre.

16- Dr. M.S. Gill, Former Chief Election Commissioner of India seeing the dummy of the Persian Manuscript of Balmik Ramayana in the Exhibition on 7th October 2006.

17- From left to right Padambhushan Prof. Zuhoor Qasim, Sahibzada Jaffar Ali Khan, Sanam Ali Khan, Sahibzadi Birjees Laqa Begum (Jean Biwi) wife of Prof. Zuhoor Qasim daughter of Nawab Raza Ali Khan, Salman Ali Khan, Miss Seeme Qasim daughter of Prof. Zuhoor Qasim.

18- Dr. W.H. Siddiqi Showing the Exhibition to Ms. Azima Tayyab Ji of New Delhi.

19- Dr. W.H. Siddiqi explaining the exhibits to Shri Jagmohan, Former Union Minister of Tourism & Culture, Government of India on 8th October 2006.

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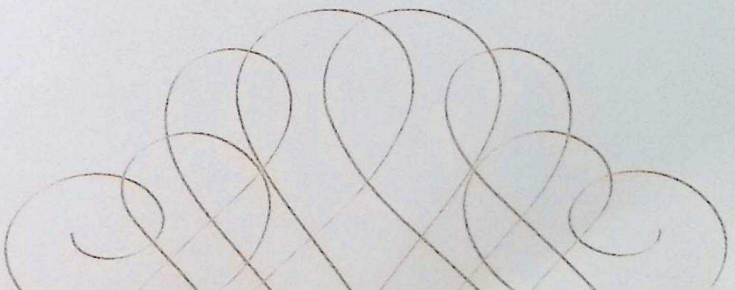
Catalogue of Exhibits



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A page from Quran on parchment in early Kufic script
attributed to Hazrat Ali (died 661 A.D.).

C.7th century A.D. Size 28x20 cm.
Call No. A1

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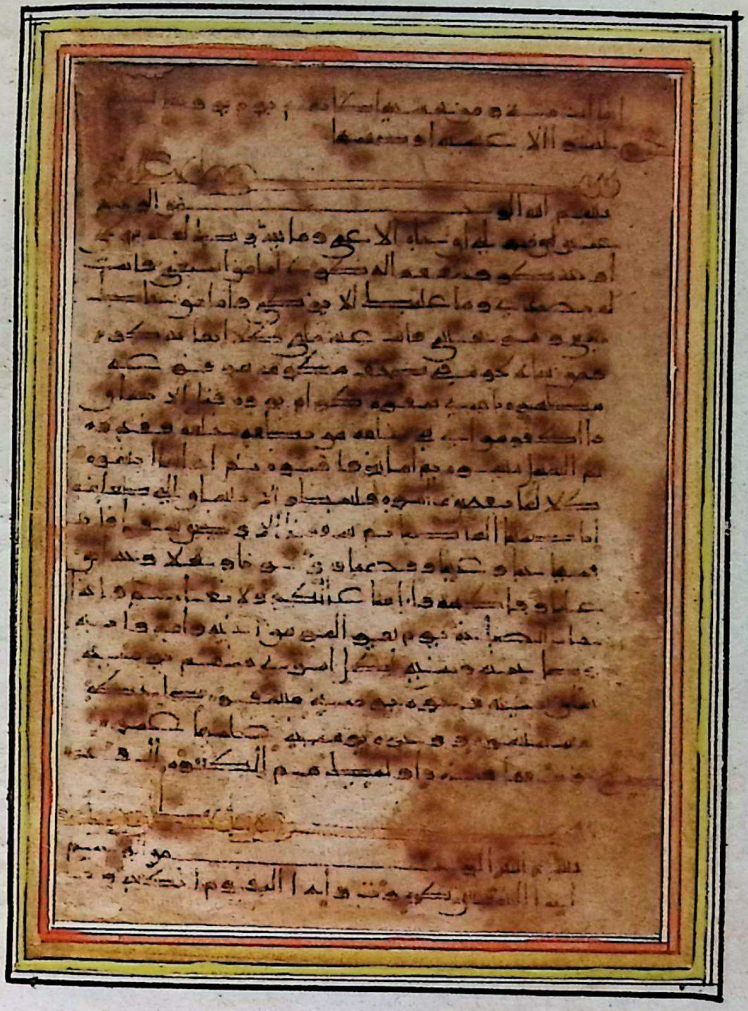

A page from Quran on paper in Kufic script
attributed to Imam Jafar Sadiq.

C. 8th century A.D. Size 14x10 cm.
Call No. A2

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A page from Quran on parchment in Kufic script attributed to Imam Musa Riza.

C. 9th century A.D. Size 34x21 cm.

Call No.222

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A page from Quran on paper in early Naskh script
attributed to Ibn-i-Muqla.

C.10th century. Size 12/1/2x 9/1/2cm.
Call No. A3

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Richly decorated in gold and lapis-lazuli of the first folio of Quran, scribed in elegant Naskh characters by the famous calligrapher of Baghdad court, Yaqut al-Mustasemi.

C. 13th century A.D. Size: 43.5 X 33cm.

Call No. 4

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Another folio of Quran copied by Yaqut al-Mustasemi.

C. 13th century A.D. Size: 43.5 X 33cm.

Call No. 4

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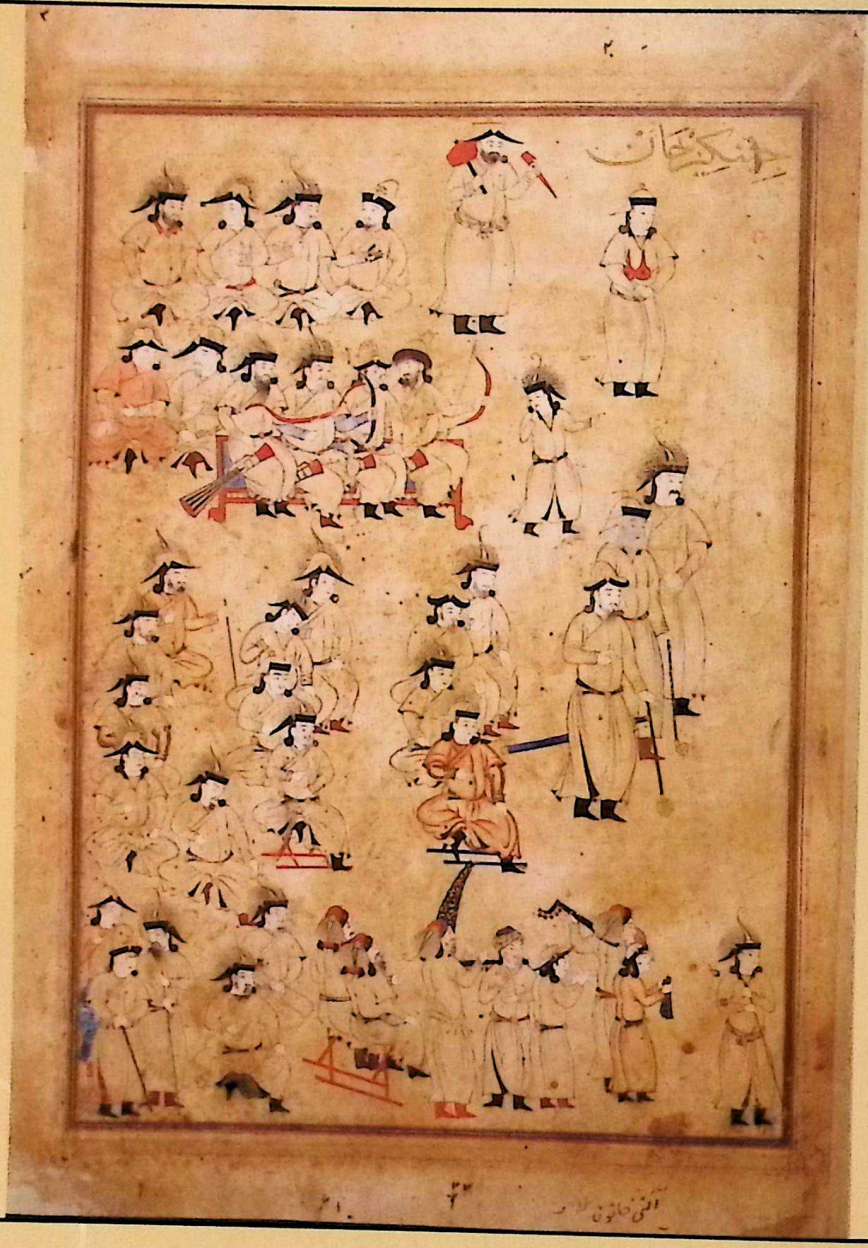

An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid- ud-Din Fazlullah. Depicting Military officials of Chengez Khan

C. 14th century A.D. Size 45x32cm.

Call No.P 1820.

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An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid-ud-Din Fazlullah. Chengez Khan in coloured pictures and his Military officials with weapons, musicians with instruments.

C.14th century A.D. Size 45x32cm.
Call No.P 1820.

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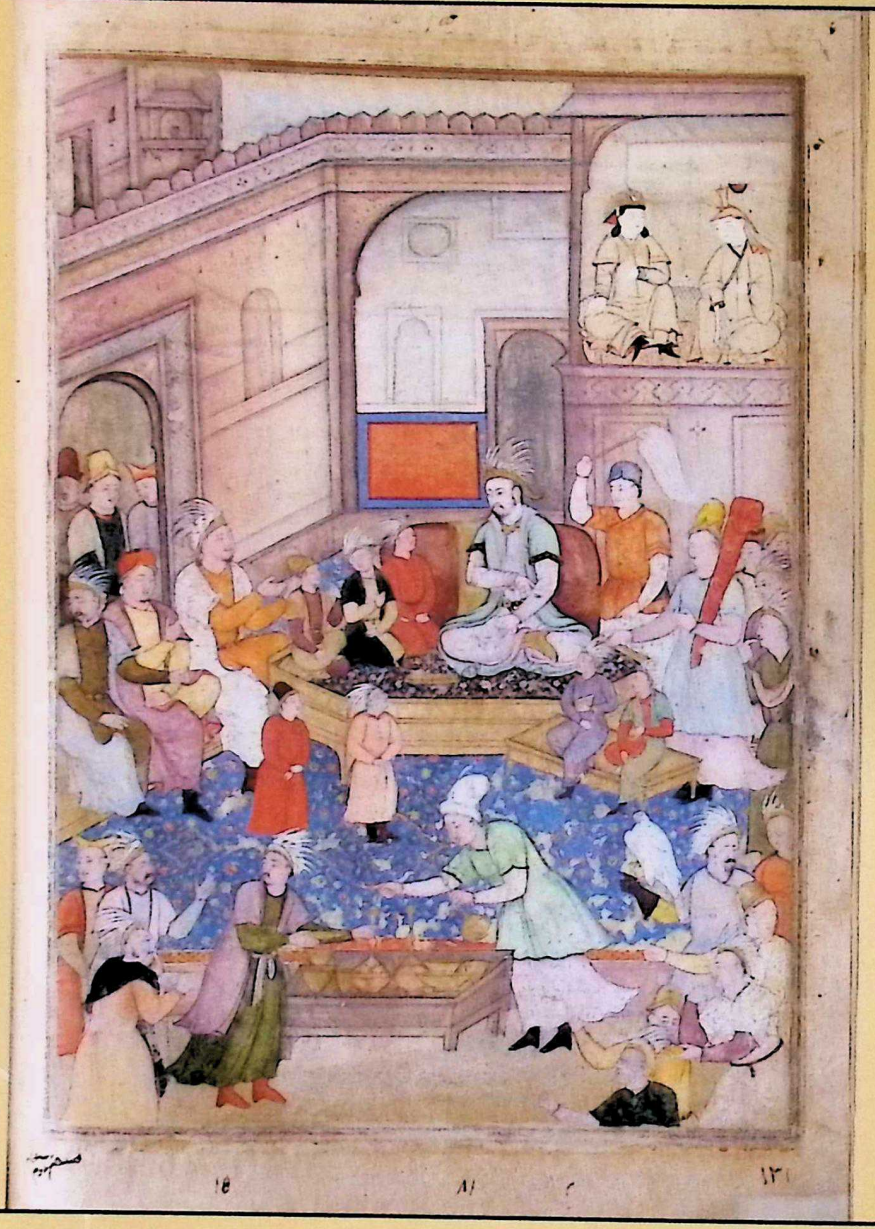

An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid- ud-Din Fazlullah. Depicting palace life of Mongol royalty with Iranian carpet, wine cups and jars etc.The dresses are also influenced by the Iranian Court.

C. 14th century A.D. Size 45x32cm.
Call No.P 1820

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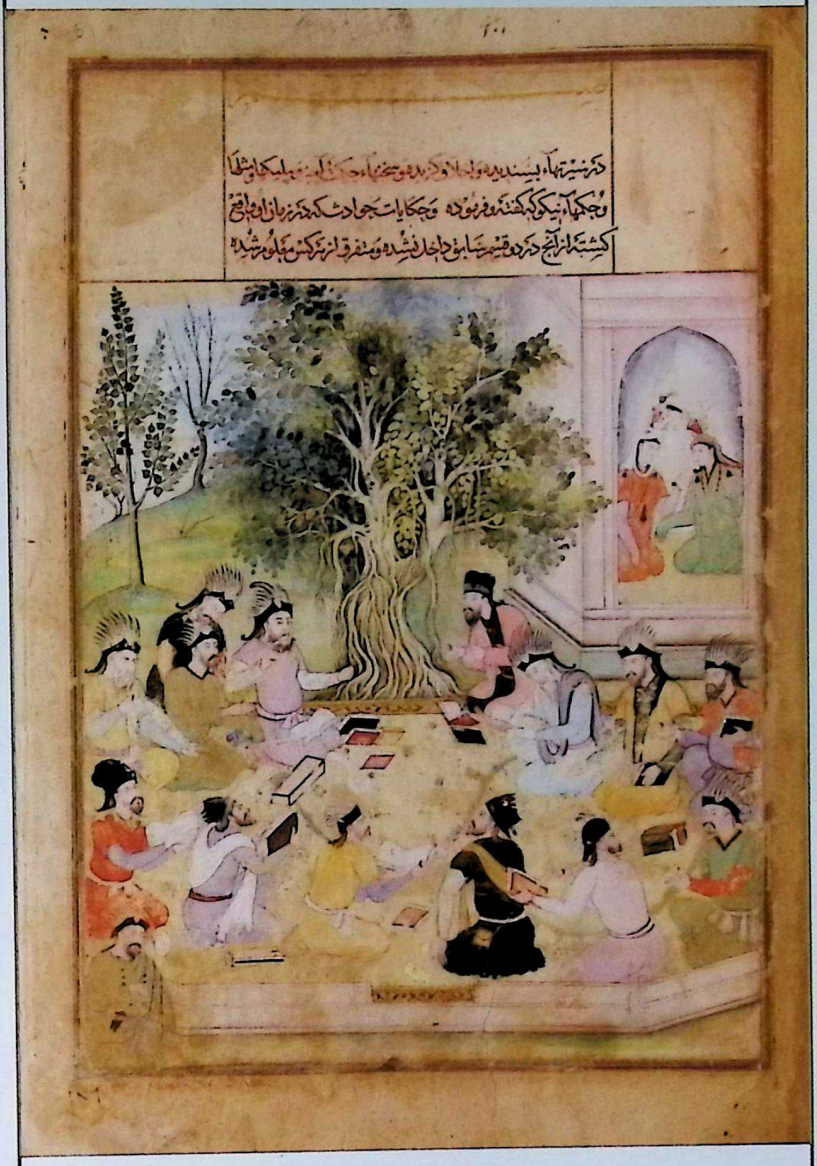

An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid- ud-Din Fazlullah.Under the Shadow of banyan tree discussion is held among scholars about biographies of great men, their achievements and philosophies of life etc. Royal ladies also listening from the palace apartment.

C. 14th century A.D. Size 45x32cm.
Call No.P 1820

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An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid- ud-Din Fazlullah. Depicts a Mongol royal tent in which officials and scholars are engaged in academic discussions. Their dresses and headwears are very interesting.

C.14th century A.D. Size 45x32cm.
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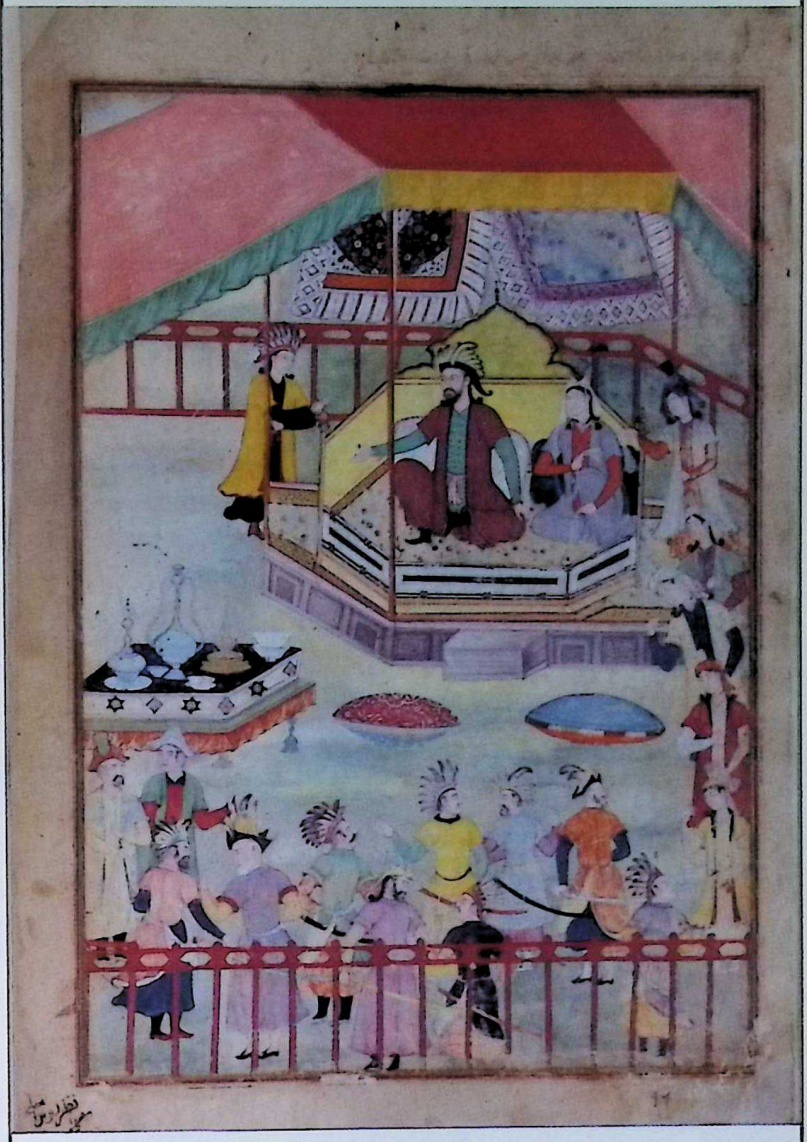

An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid-ud-Din Fazlullah. Depicts the Mongol ruler with his queen in a royal tent with officials and maid servants. Their dresses utensils are of Iranian pattern.

C. 14th century A.D. Size 45x32cm.
Call No.P 1820

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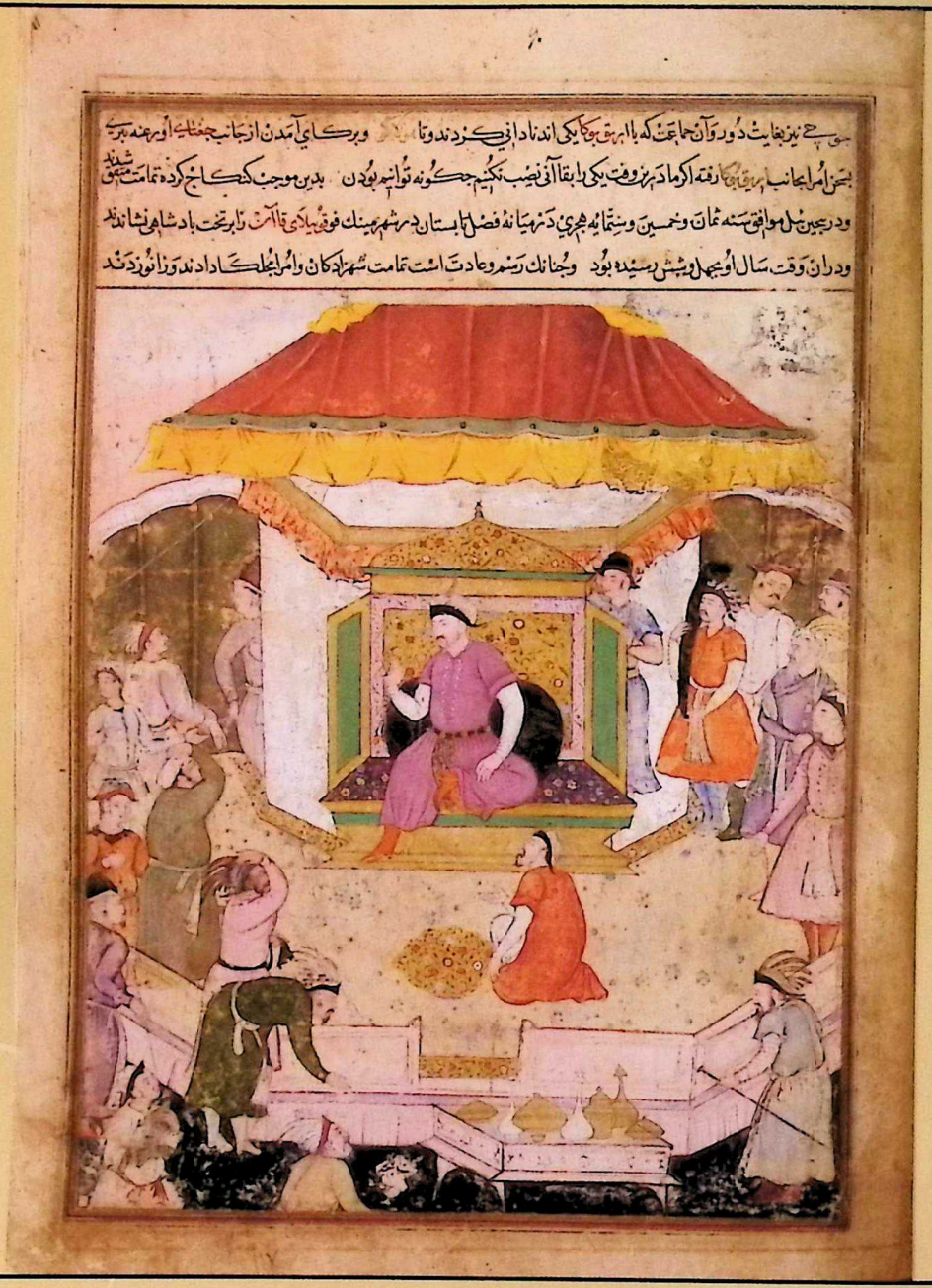

An illustrated page from Jami-ut-Twarikh (History of the Mongol Tribes) by Rashid- ud-Din Fazlullah. Depicts accession of Quilai Qaan in the city of Minak in a royal red tent.

C.14th century A.D. Size 45x32cm.
Call No.P 1820

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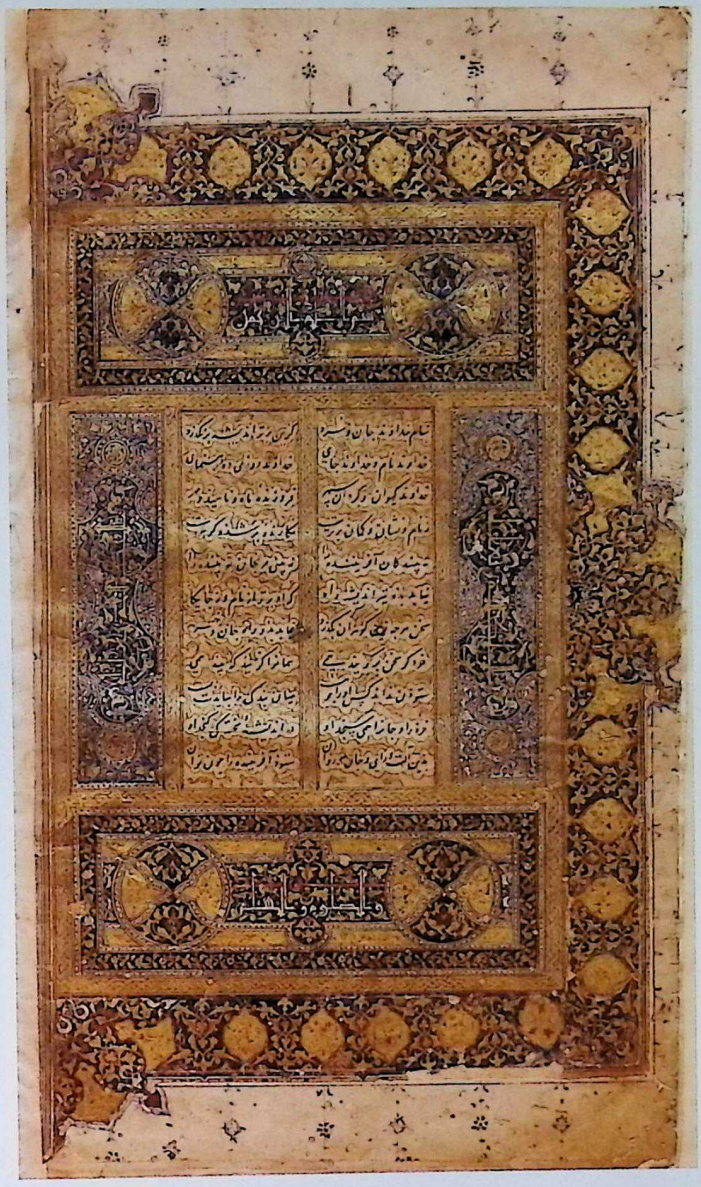

The first richly illuminated page from Shah Nama of Firdausi.

Dated A.H. 840 (1436 A.D.) Size 25x15cm.

Call No 3909

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A page from Shah Nama of Firdausi. Depicting Talhand and other warriors on horse back.

Dated A.H. 840 (1436 A.D.) Size 25x15cm.
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A page from Shah Nama of Firdausi. Depicting Rustam facing Afrasiyab.

Dated A.H. 840 (1436 A.D.) Size 25x15cm.

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A page from Shah Nama of Firdausi. Depicting Rustam killing Isfandyar through an arrow piercing in the eyes of Isfandyar.

Dated A.H. 840 (1436 A.D.) Size 25x15cm.

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A page from Shah Nama of Firdausi. Depicting a scene in which Rustam saves himself from the attack of Chinese emperor.

Dated A.H. 840 (1436 A.D.) Size 25x15cm.

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A page from Shah Nama of Firdausi. Depicting funeral box on elephant back.

Dated A.H. 840 (1436 A.D.) Size 25x15cm.

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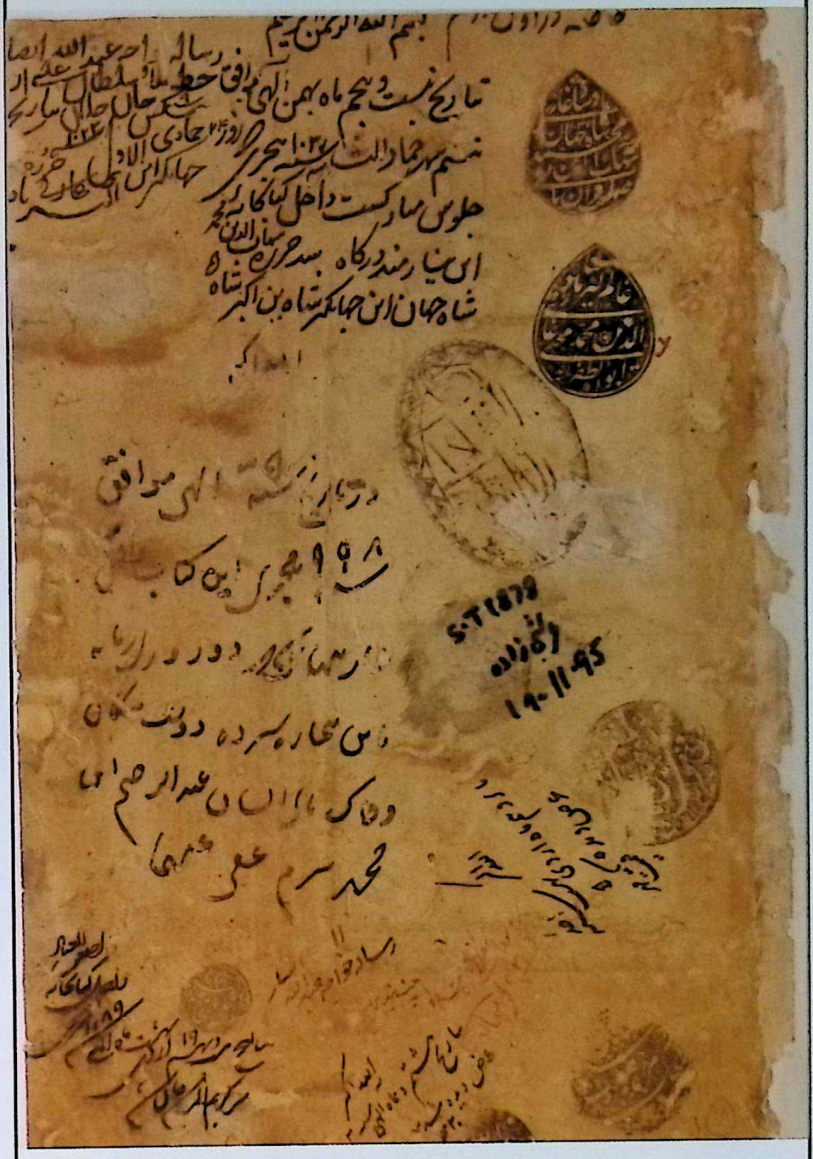

A page form Risala-i-Khwaja Abdullah Ansari. Scribed by Mir Sultan Ali Mahshadi. Bears notes and signatures of Emperor Jahangir, Shah Jahan, Aurangzeb and Abdur Rahim Khan-i-Khanan.

Dated A.H 921(1515 A.D.) Size 22x15cm.
Call No.755.

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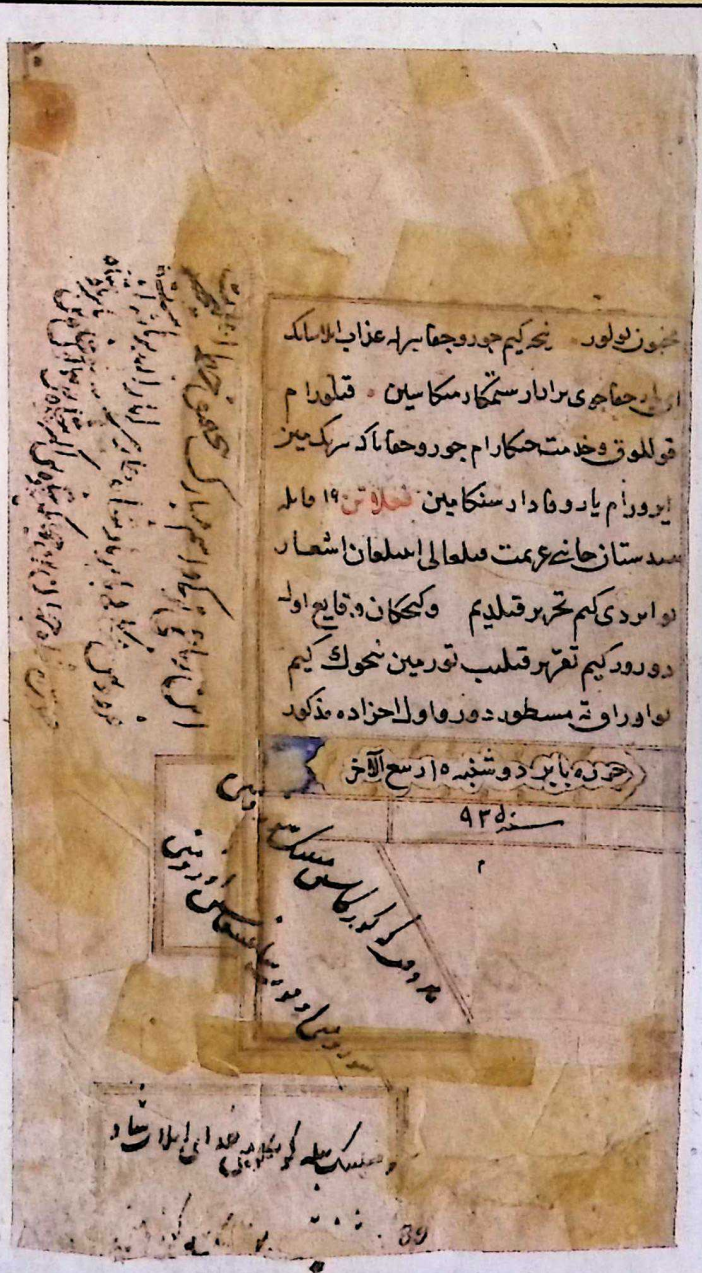

The colophon of Diwan-i-Babur bearing a Rubai (Quatrain) in Turkish language in Babur's own hand writing along with a note by Shah Jahan, clarifying that only one quatrain in Turkish language is written by emperor Babur.

Dated: AH. 935 (1528 A.D.)

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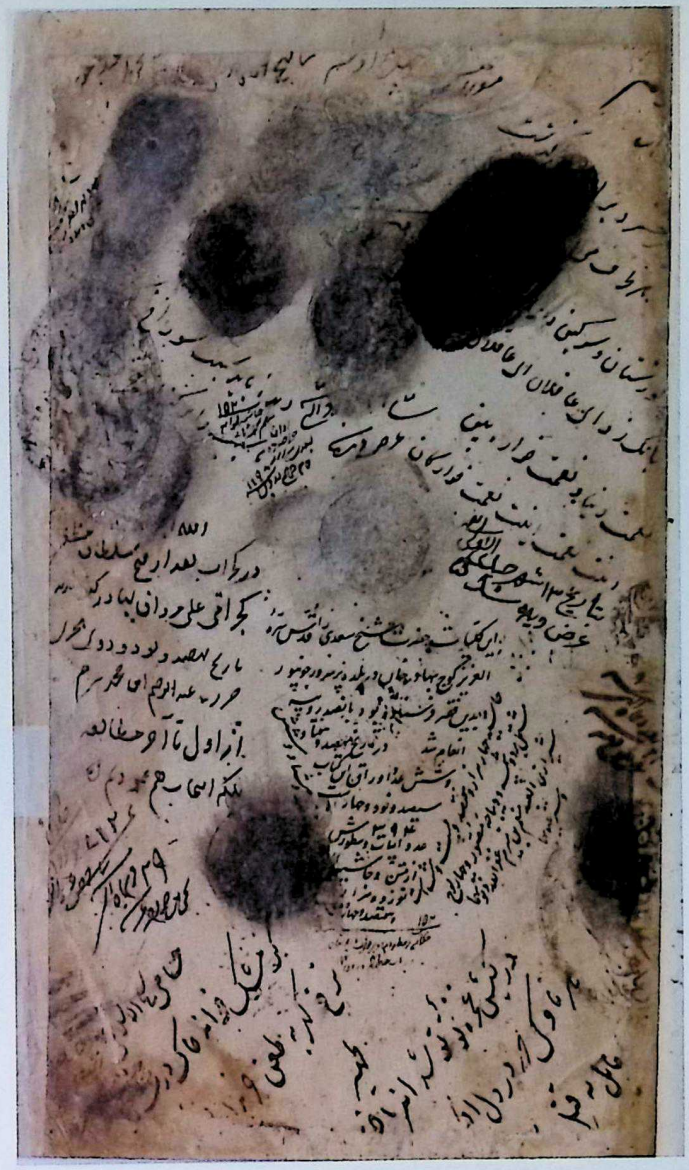

Fly leaf of Kulliyat-I-Sadi. Bearing notes and autographs of Abdur Rahim Khan-i-Khana and Munim Beg.

Dated:A.H.938 (1531 A.D.) Size 27x17 cm.
Call No 3224

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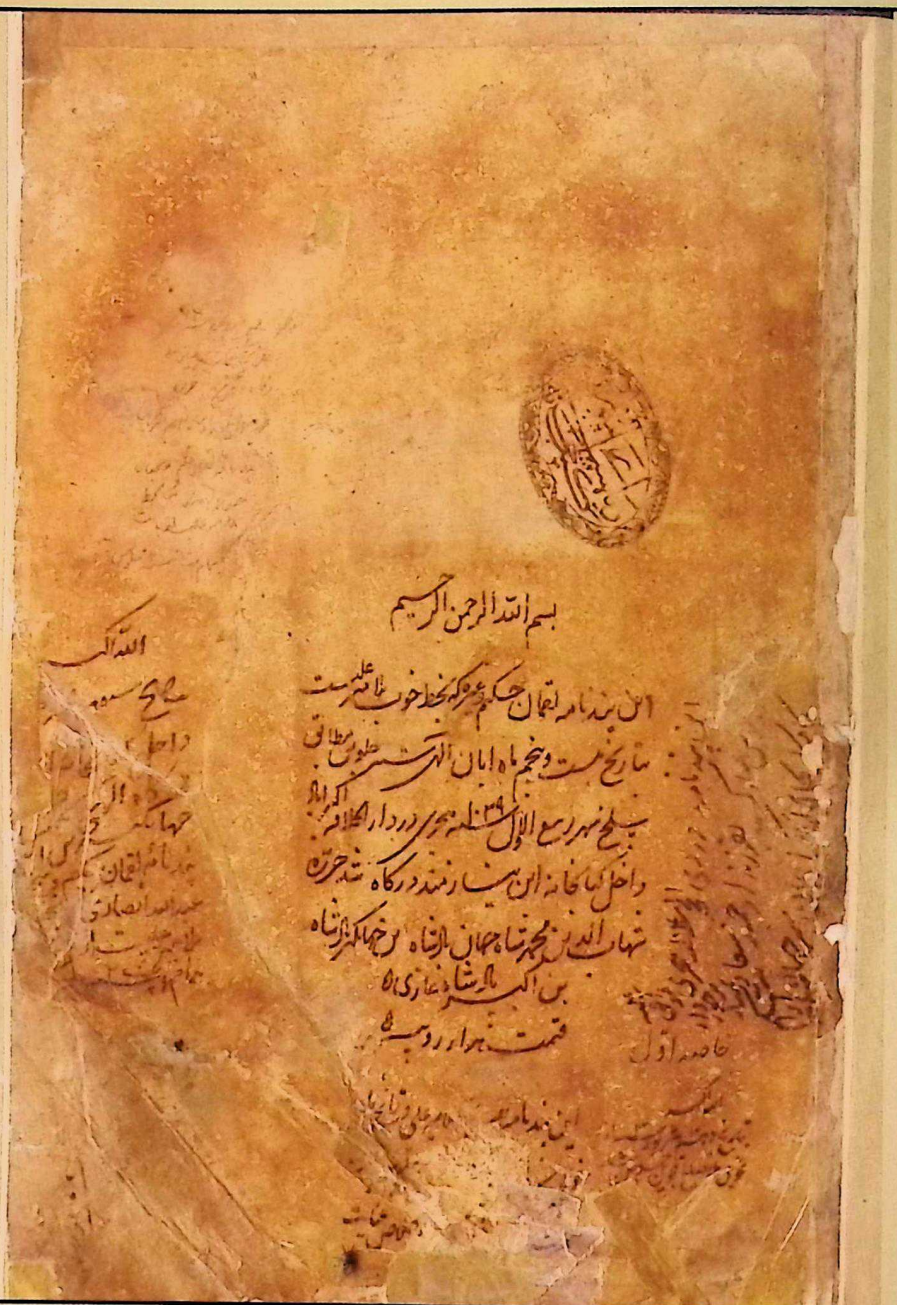

بسم الله الرحمن الرحیم

این پندنامه لقمان حکیم و غیره که بخط خوب ملا میر علی است
بتاریخ بیست و پنجم ماه ایان الهی سنه جلوس مطابق
سلخ شهر ربیع الاول سنه ۱۰۳۹ هجری در دار الخلافه اکبرآباد
داخل کتابخانه این نیازمند درگاه شد حرره
شهاب الدین محمد شاه جهان بادشاه بن جهانگیر بادشاه
بن اکبر بادشاه غازی
قیمت هزار روپیه

A page form Sad Pand-i-Luqman and Risala-i-Khwaja Abdullah Ansari. Scribed by Mir Ali Katib. Bears notes and signatures of emperor Jahangir and Shah Jahan.

Dated A.H. 945 (1538 A.D.) Size 30x20cm.

Call No.756

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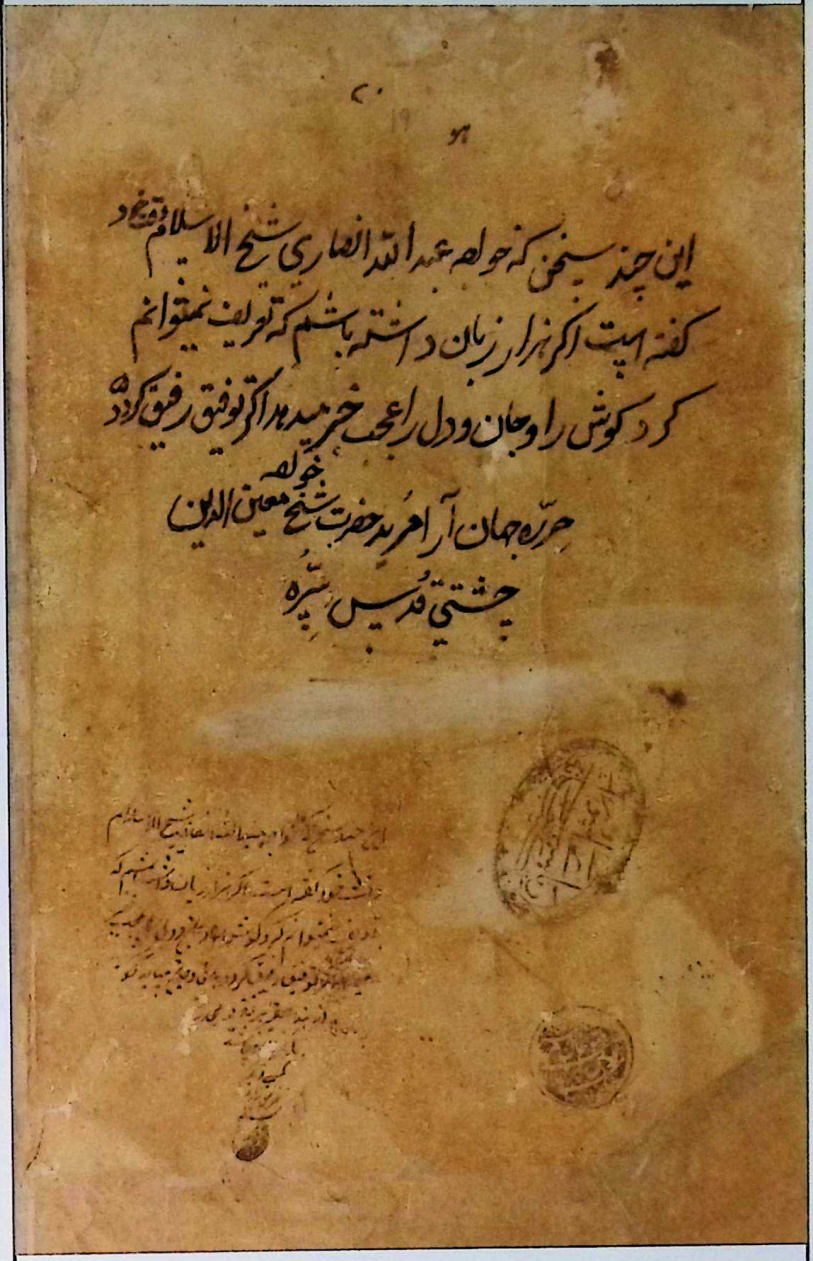

این چند سخن که خواجه عبد الله انصاری شیخ الاسلام وقت خود
گفته است اگر هزار زبان داشته باشم که تعریف نمیتوانم
کرد کوش را و جان و دل را عجب خبر میدهد اگر توفیق رفیق گردد
خواجه
حرره جهان آرا امید حضرت شیخ معین الدین
چشتی قدس سره

A page form Sad Pand-i-Luqman and Risala-i-Khwaja Abdullah Ansari. Scribed by Mir Ali Katib. Bears notes of Jahan Ara Begum.
Dated: A.H. 945 (1538 A.D.) Size 30x20cm.
Call No.756

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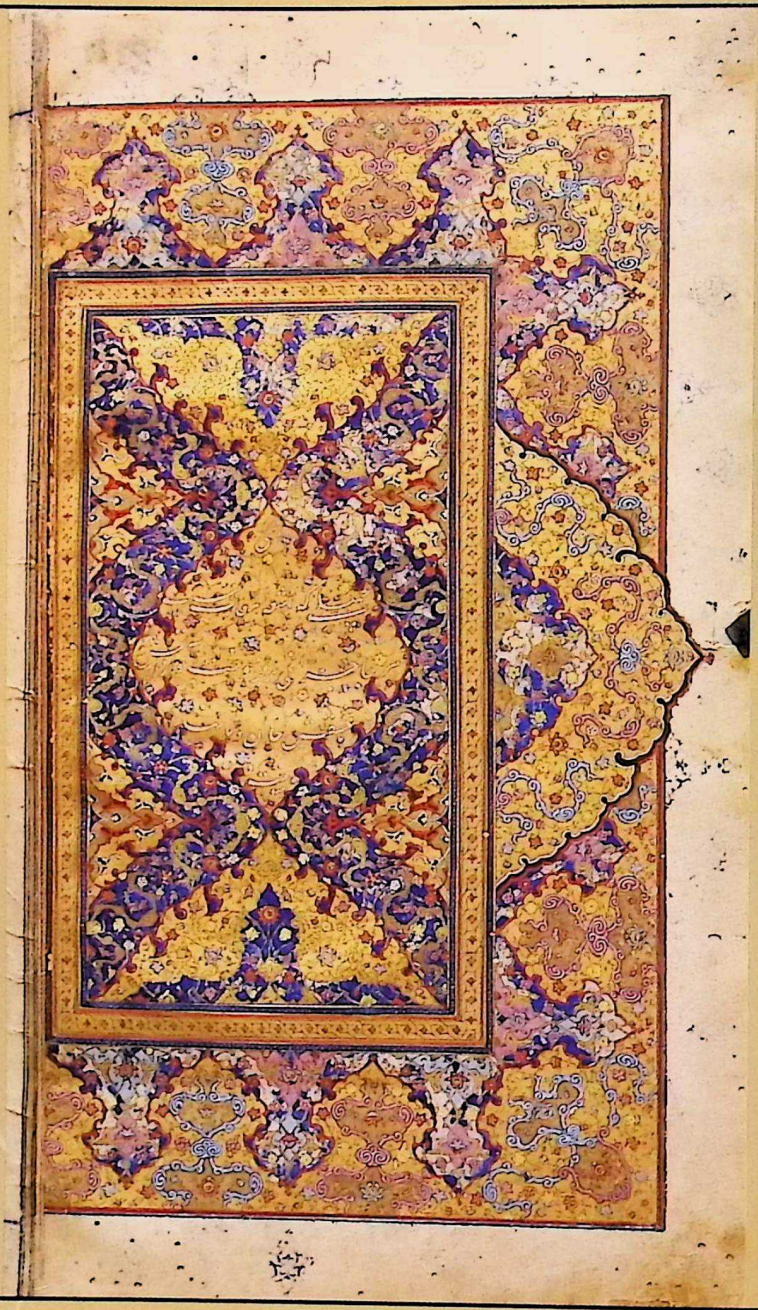

Richly illuminated and decorated cover page of
the Majalisul Ushshaq a book on Sufism.

Dated A.H.973 (1565 A.D.) Size 30x18 cm.
Call No.2295

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A page from Majalisul Ushshaq. Contains notes explaining that the manuscript was entered the library of Abdur Rahim Khan-i-Khanan in A.H. 999 (A.D. 1591) Also gives the cost of the book as Rs.250. Bears seals of Abdur Rashid Delmi and Amanat Khan master calligraphers of Shah Jahan. Also bears the seals of Shah Jahanand Amanat Khan Shirazi.

A.H.973 (1565 A.D.) Size 30x18 cm.
Call No.2295

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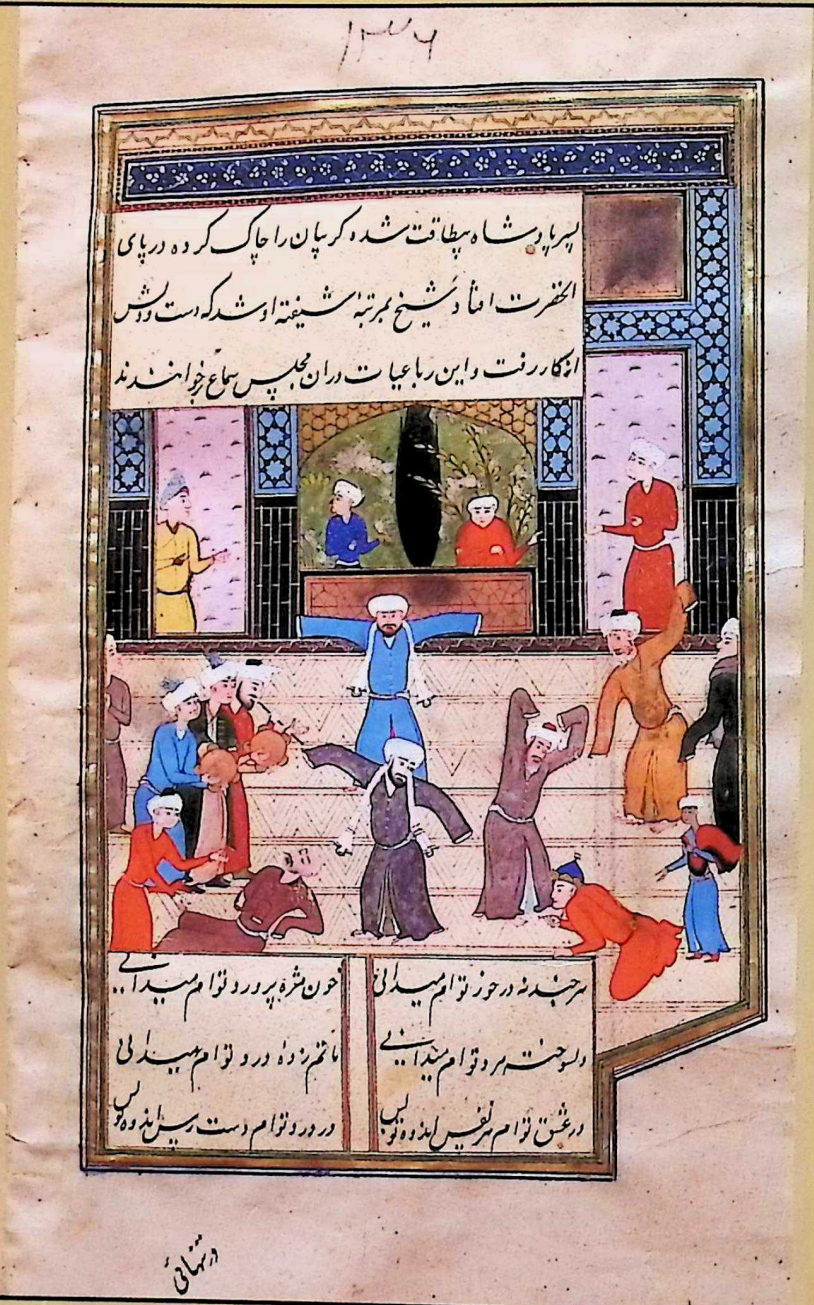

An illustrated page of Majalisul Ushahaq. Darveshes in the Khanqah overpowered by devotional music Qawwali resorted to dance.

A.H.973 (1565 A.D.) Size 30x18 cm.

Call No.2295

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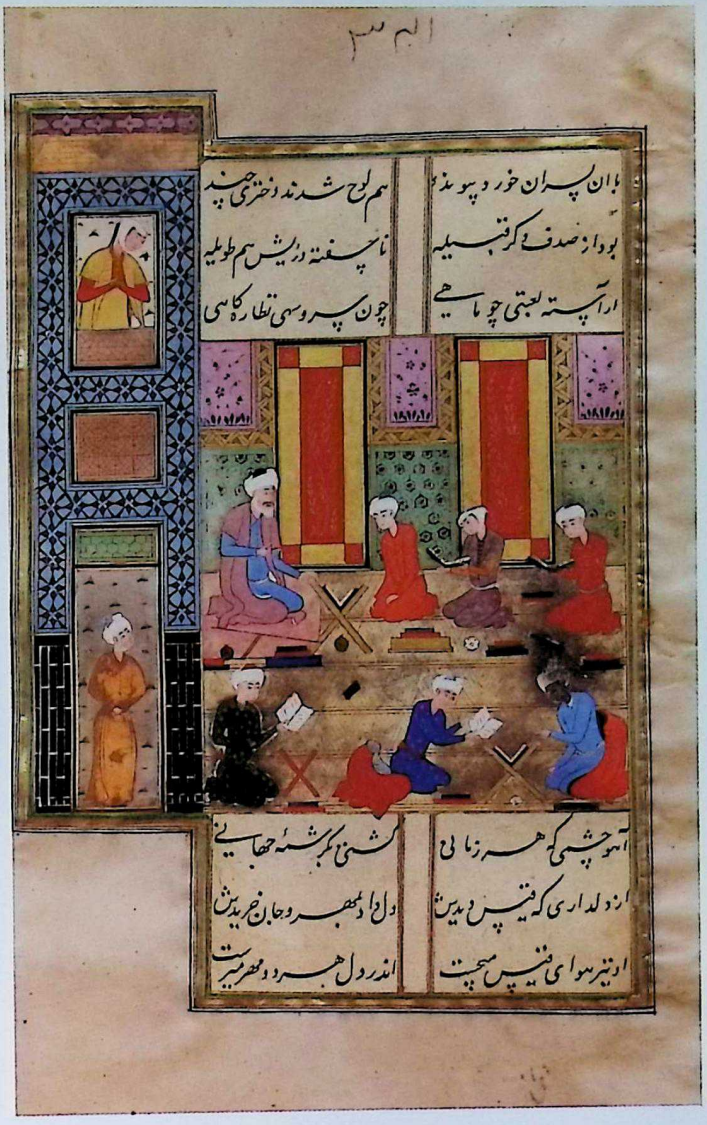

An illustrated page of Majalisul Ushahaq. Depicts the scene of a madrasa where Laila and Majnu are receiving lesson from an old teacher.

Dated A.H.973 (1565 A.D.) Size 30x18 cm.
Call No.2295

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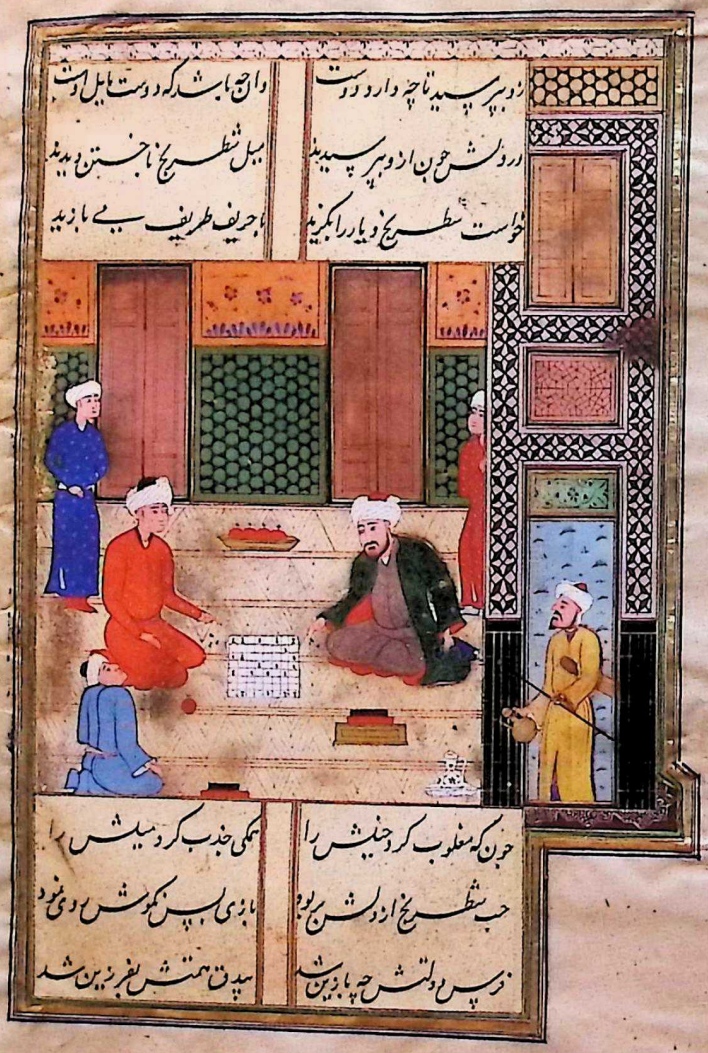

An illustrated page of Majalisul Ushshaq. Depicts the indulgence of Darveshes in the game of chess.

Dated A.H.973 (1565 A.D.). Size 30x18 cm.

Call No.2295

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Muntakhab-i- Hadiqa, by Hakim Sanai. Depicts an elephant made of human beings being seen by people. Painting of Herat School.

Dated: A.H. 977 (1569 A.D.). Size 22x15cm.

Call No. 3932

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Muntakhab-i- Hadiqa, by Hakim Sanai. Depicts a camel made of human beings. Painting of Herat School.

Dated: A.H. 977 (1569 A.D.). Size 22x15cm.
Call No. 3932

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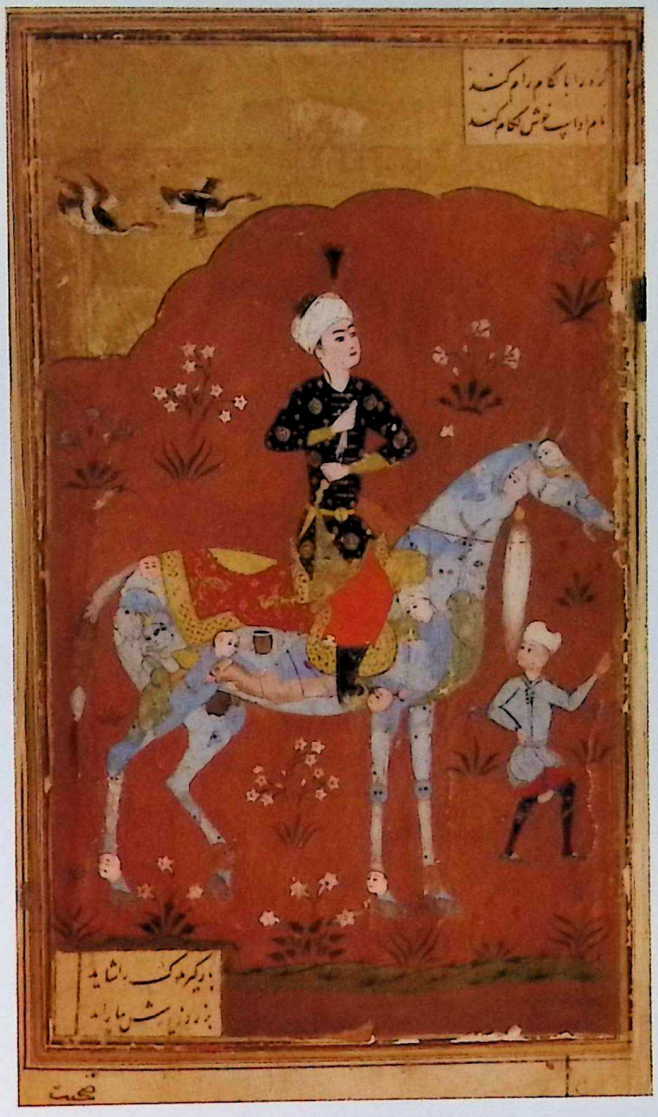

Muntakhab-i- Hadiqa, by Hakim Sanai. Depicts a horse made of human beings. Painting of Herat School.

Date: A.H. 977 (1569 A.D.). Size 22x15cm.
Call No. 3932

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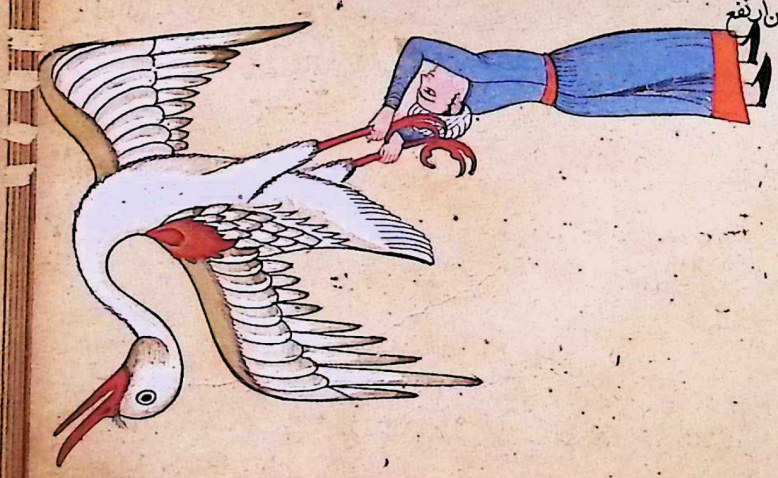
عيالم عجزت فهربت عن اصفهان ودارت بي الدواير حتي ركبت البحر تيلا الامواج حتي جعل
المركب في الدردور لا يتخلص منه مركب الا ما شاء الله فقال القوم للمعلم هل تعرف للخلاص طريقا
فقال انا كلنا هلكي فان سمح احدكم بنفسه لاصحابه فانا ابذل جهدي لعل الله يوفق الخلاص طريقا
فقلت انا اسمح بنفسي لاصحابي ماذا تامروني قال ان تقف علي طرف هذه الجزيرة وكان بقرب الدر
ور جزيرة ثلثة اياما فلياليها لا تفتر عن ضرب الدهل البتة فقلت انا افعل ذلك فاعطوني
من الماء والزاد ما يكفيني اياما فوقفت علي الجزيرة وشرعت في دق الدهل فرايت الماء يتحرك
والمركب جري وانا انظر اليه حتي غاب عن بصري فلما فرغت جعلت اتردد في الجزيرة فاذا انا بشجرة
لم ار اعظم منها وعليها شبه سطح عريض فلما كان اخر النهار احسست بهدو شديد فاذا طاير
عظيم منه جاء ووقع علي هذا السطح فاختفيت منه خوفا من ان يصطادوني اليه ان بدا ضوء الصباح
فنفض جناحه وطار فلما كانت الليل الثانية جاء الطير ووقع علي عشه وكنت ايسا من حيوتي
عرضت نفسي عليه حتي وقفت بين يديه فلم يتعرض لي بشيء وطار مصبحا فلما كانت الليلة الثالثة
قعدت عنده من غير دهشة الي ان نفض جناحه عند الفجر فتمسكت برجله فحملني وطار في اسرع
طيران الي ان ارتفع



An Illustrated page from Ajaib-ul-Makhluqat, by Zakariya Mahmud Al-Qazvini.
Depicting a man surveying the earth by flying with the help of a big bird.

Dated: A.H.979 (1571 A.D.). Size 32x24 cm.

Call No. A4600

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An Illustrated page from Ajaib-ul-Makhluqat,
by Zakariya Mahmud Al-Qazvini.
Depicting zodiac signs of Scorpio and Sagittarius.
Dated:A.H.979 (1571 A.D.). Size 32x24 cm.
Call No. A4600

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كوكبة العذراء وهي السنبلة

كوكبة العذراء وهي سنبلة كواكبها ستة وعشرون كوكبا من الصورة وستة خارج الصورة وهي صورة
امراة راسها علي جنوب الصرف وهو النير الذي علي ذنب الاسد وقدماها قدام الربانين للذين في كفتي الميزان
والعرب يسمي الذي علي طرف منكبها الايسر العواء وهو المنزل الثالث عشر من منازل القمر وذكر بعضهم ان العواء الكواكب
التي علي بطنها وتحت ابطها لانها كلاب تعوي خلف الاسد ويسمى عواء لشدة البرد [illegible] طلوعها
او سقوطها يجيء البرد والكوكب النير الذي تقرب يدها التي فيها السنبلة السماك الاعزل [illegible] بازائه [illegible] السماك
الرامح وانما سمي اعزل لانه لا سلاح معه والمنجمون يسمون هذا ان كوكب السنبلة ويسمى ايضا ساق الاسد و
الذي علي قدمه اليسرى يسمى الغفر والقاسمي غفر النقصان
ضوء كواكبه كانه سترها كوكبة الميزان
وكواكبه ثمانية كواكب من الصورة
بين كوكبة العذراء وكوكبة العقرب وتسعة خارج الصورة وليس
فيها شيء من الكواكب المشهورة وهذه صورتها

كوكبة العقرب
كواكبها احد وعشرون كوكبا من الصورة
وثلثة خارج الصورة وهي صورة مشهورة
والعرب يسمي الثلثة التي علي الجبهة الاكليل
ويسمي النير الاحمر الذي علي البدن قلب العقرب
ويسمي الذي قدام القلب والذي خلفه انياط

An Illustrated page from Ajaib-ul-Makhluqat, by Zakariya Mahmud Al-Qazvini.
Depicting zodiac signs of Virgo and Libra.

Dated: A.H.979 (1571 A.D.) Size 32x24 cm.

Call No. A4600

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إنسان الماء يشبه الانسان الا ان له ذنبا وقد جاء
شخص بواحدة مقلدا يعرضه على الناس
وشكله ما ذكرناه وقد ذكر انه من بحر الشام
في بعض الاوقات يطلع بقرب الساحل
صورة انسان من الماء الي خاصرته
ويبقي اياما يسمونه شيخ البحر فاذا راه
الناس وشكله يستبشرون بالخصب
وسمعت انه اهدي الي بعض الملوك انسان مائي حيا فاراد الملك ان يعلم شيئا من خاصيته ولا يفهم
احد منهم كلامه فزوج منه امراة وولد بينهما ولد فهم كلام الابوين قالوا للولد ما يقول ابوك فقال
يقول اذناب الحيوانات كلها على اساقها فما بال هؤلاء اذنابهم علي وجوههم

بقر الماء

هذا القول
زعموا انه حيوان يطلع من البحر للرعي فيروث العنبر فما يرى من العنبر علي ساحل البحر من روثه والله اعلم بصحة
فان اكثر الناس ذهبوا الي انه ينبت
في قعر البحر عند اضطرابه البحر
تقذفه البحر ومنهم من قال انه
ينبع من عين كالقير والنفط
وغيرها فعلي تقدير ان يكون روثا
يقول روث هذا الحيوان
ينفع الدماغ والحواس ويقوي
تقوية عجيبة وشرب دانق منه
يزيد في جوهر الروح

An Illustrated page from Ajaib-ul-Makhluqat, by Zakariya Mahmud Al-Qazvini. Depicting waterman and a bull.

Dated:A.H.979 (1571 A.D.). Size 32x24 cm.

Call No. A4600

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An illustration from Diwan-i-Hafiz of Akbar's personal collection.
Depicting a scene of emperor Akbar sitting on a throne listening from Diwan-i-Hafiz
by his court scholars at Fatehpur Sikri. Painted by Kanha.

C. 1575-1580. Size 26x19cm.
Call No 3277

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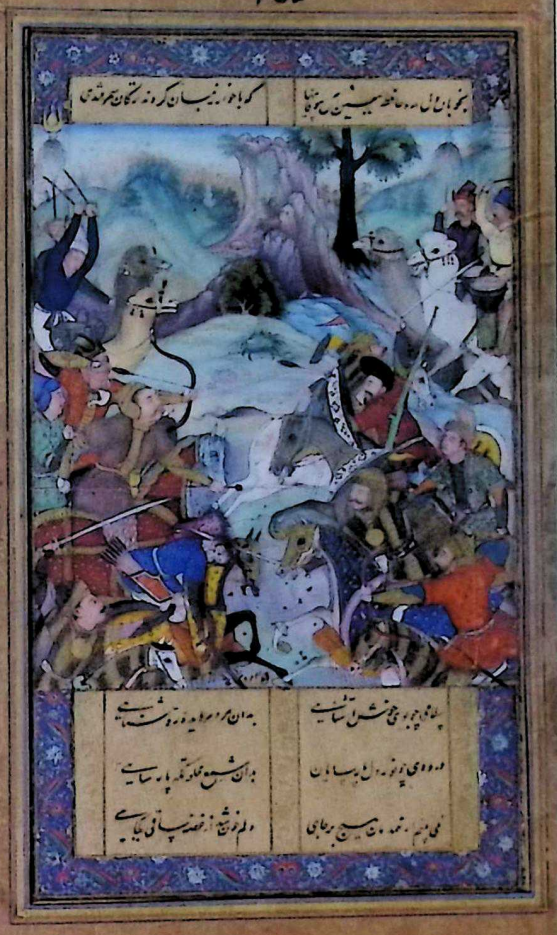

An illustration from Diwan-i-Hafiz ofAkbar's personal collection.
Two opposing forces charging at each other in a battle field.
Painted by Chitr.

C. 1575-1580. Size 26x19cm.
Call No 3277

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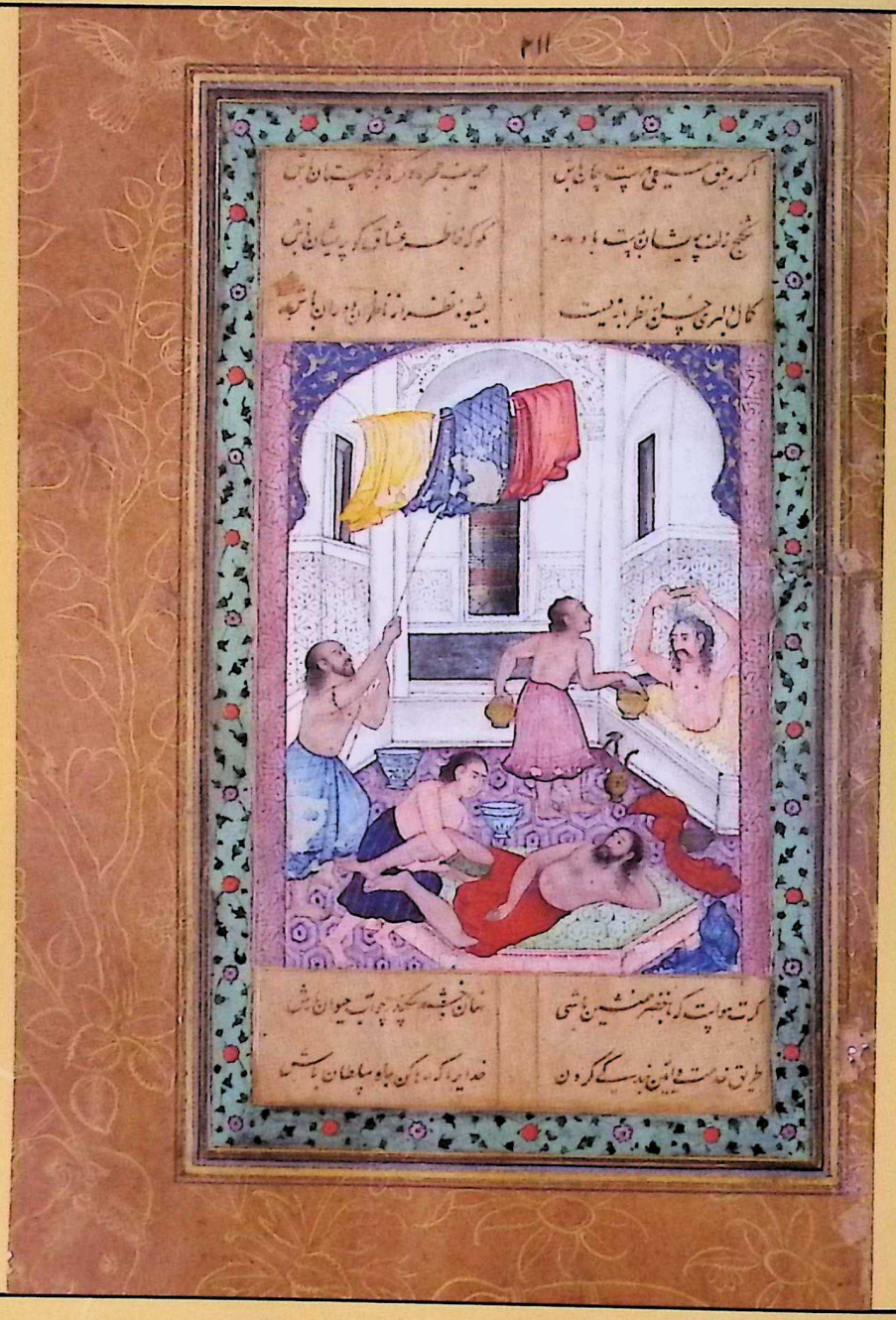

An illustration from Diwan-i-Hafiz of Akbar's personal collection. Depicts an interesting scene of Turkish Hammam, people getting massaged and taking bath.

C. 1575-1580. Size 26x19cm.
Call No 3277

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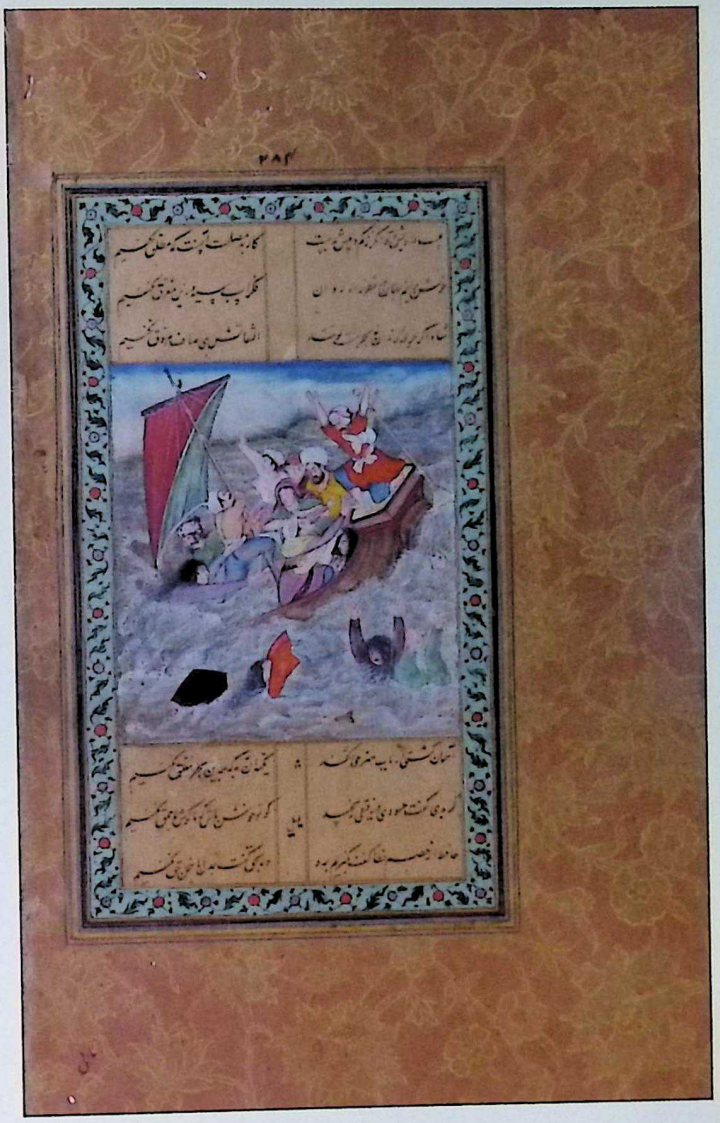

An illustration from Diwan-i-Hafiz of Akbar's personal collection.
Depicting sinking of a boat in stormy river with frightened people.

C. 1575-1580. Size 26x19cm.
Call No 3277

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An illustration from Diwan-i-Hafiz of Akbar's personal collection. Depicting an old shephered man watching his flocks of sheep in a hilly track. Painted by Farrukh Chela.

C. 1575-1580. Size 26x19cm.
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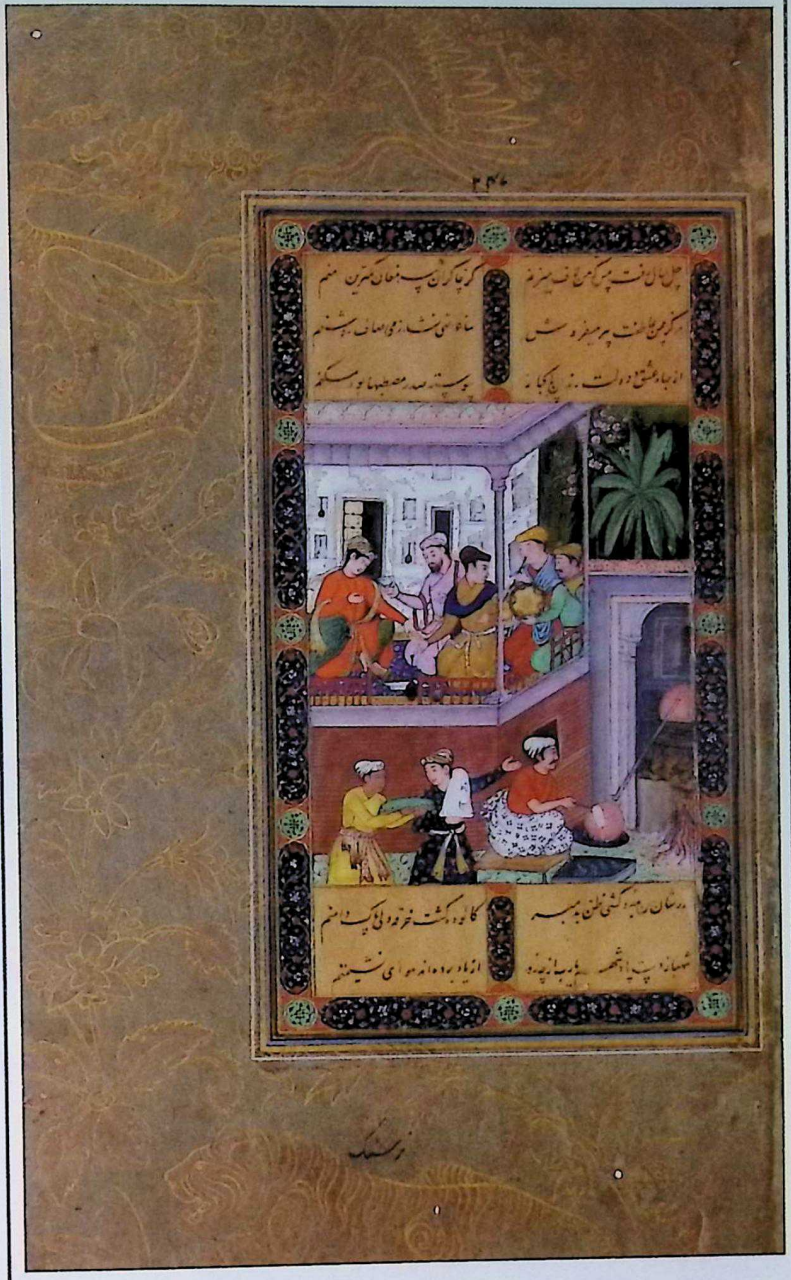

An illustration from Diwan-i-Hafiz of Akbar's personal collection.
Depicting a prince enjoying wine and music on terrace of his palace.
His companion is offering a cup of wine.
Musicians are playing their instruments. Painted by Narsing.

C. 1575-1580. Size 26x19cm.
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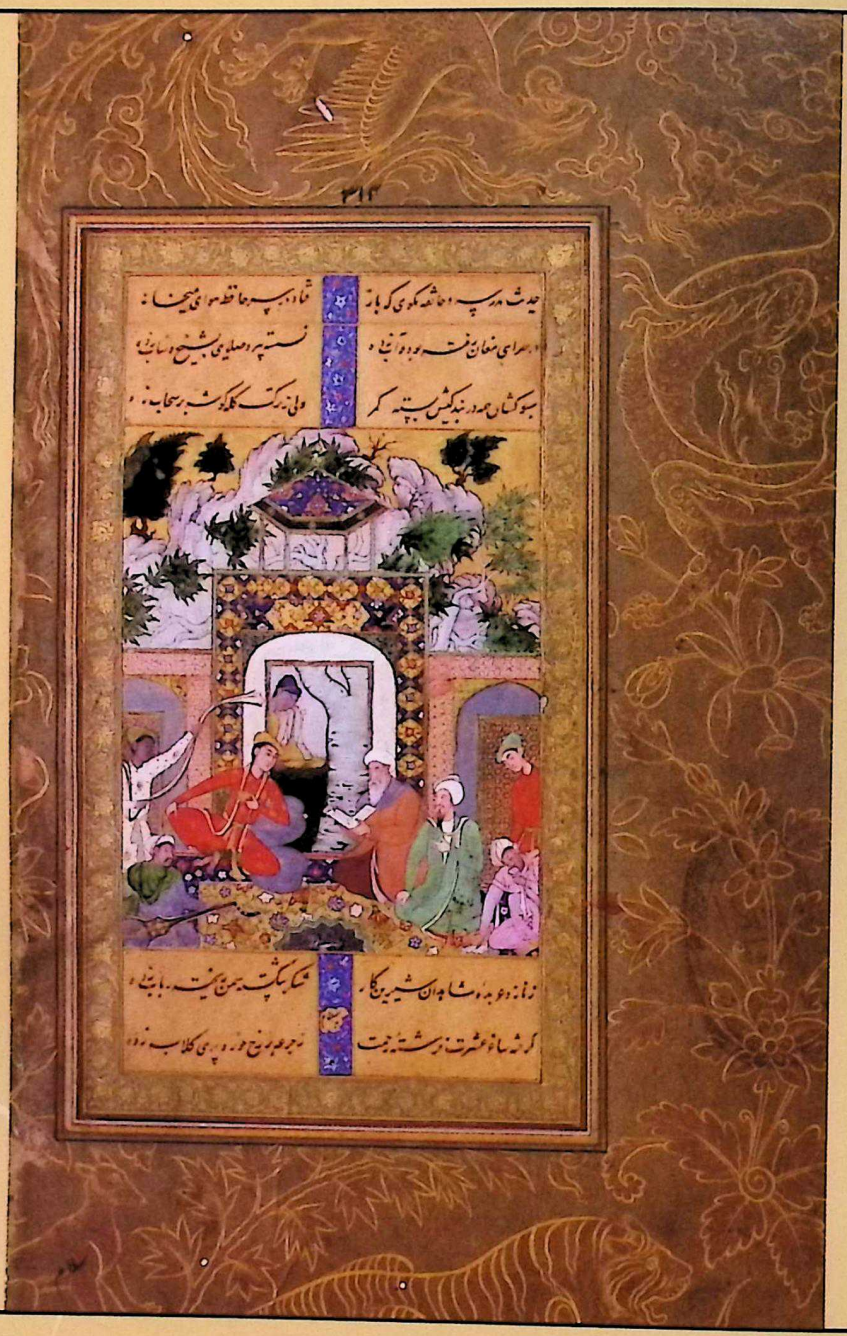

An illustration from Diwan-i-Hafiz of Akbar's personal collection. Depicting scene of a Prince sitting in his garden and enjoying wine and music in presence of scholars.

C. 1575-1580. Size 26x19cm.
Call No 3277

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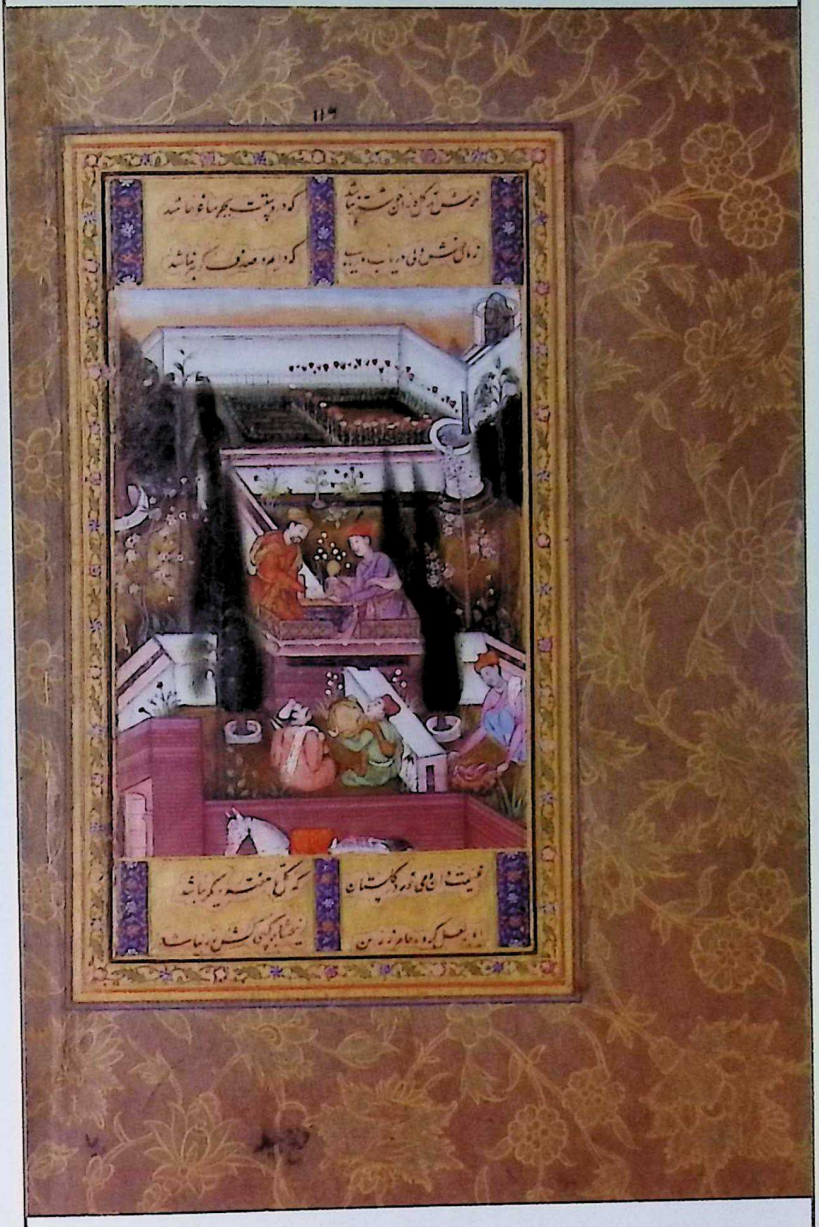

An illustration from Diwan-i-Hafiz of Akbar's personal collec]tion. Depicting the scene of a nobleman enjoying wine and music in his palace terrace with his noblemen. Painted by Farrukh Chela.

C. 1575-1580. Size 26x19cm.
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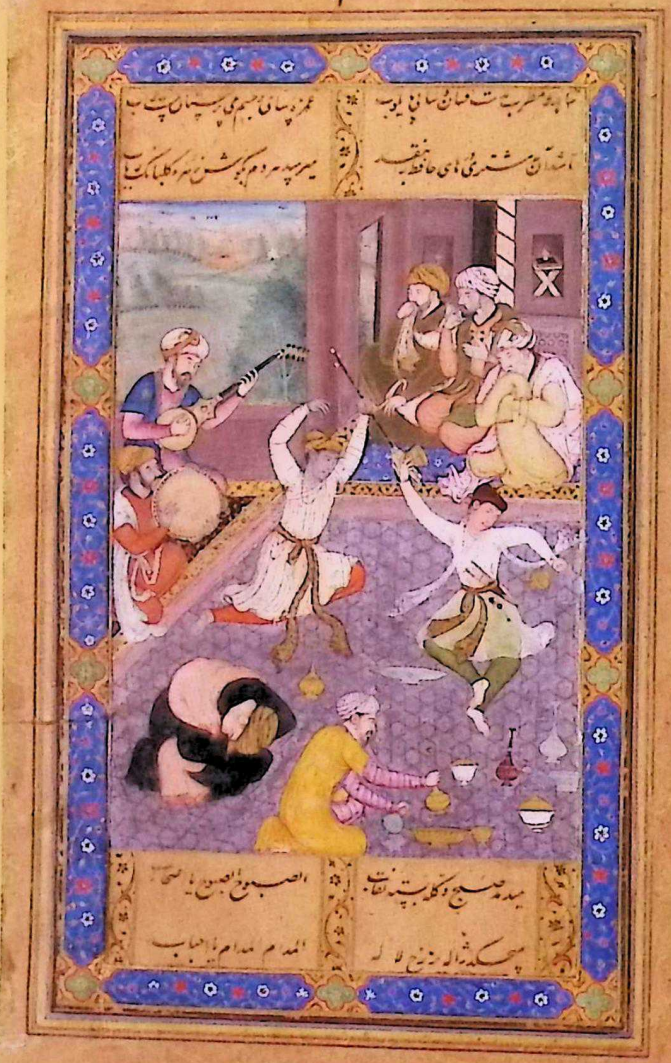

An illustration from Diwan-i-Hafiz of Akbar's personal collection. Depicting the Darveshes dancing in the khanqah overpowered by the ecstasy of devotional music (ie qauwali).

C. 1575-1580. Size 26x19cm.
Call No 3277

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An illustration from Diwan-i-Hafiz of Akbar's personal collection. Depicting a prince riding with his retinue in a rocky valley. Painted by Manohar.

C. 1575-1580. Size 26x19cm.
Call No 3277

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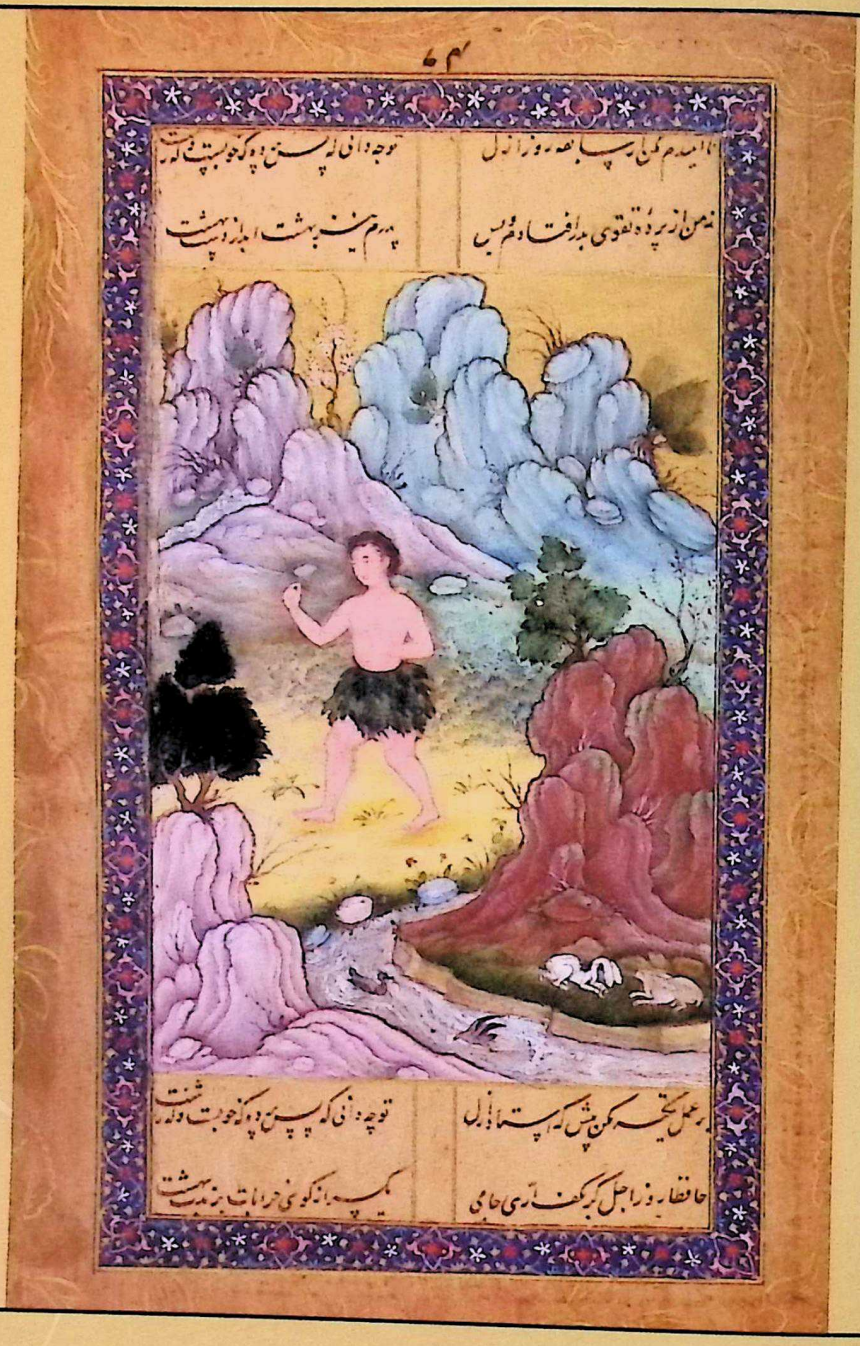

An illustration from Diwan-i-Hafiz of Akbar's personal collection. Depicting a young person covering the lower body by leaves in a hilly topography. Painted by Sanwla.

C. 1575-1580. Size 26x19cm.
Call No 3277

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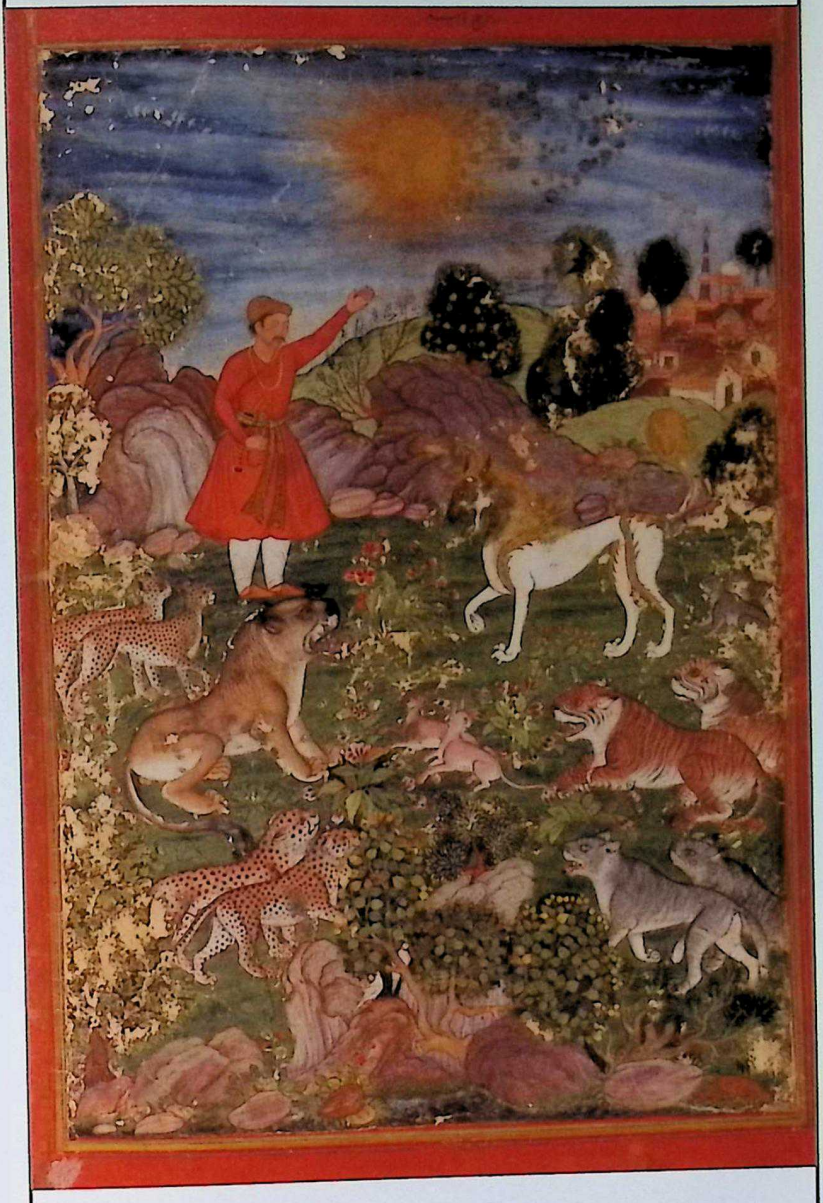

The sign of Leo is the birth sign of Emperor Akbar (Burj-i-Asad Sinh Rashi) who is standing amidst lions, tigers and leopards as a dominating lion. The sun (source of energy) is shining on the head of Emperor Akbar, from Akbars Album (Tilism).

C.1575-1580 A.D. Size 46x33 cm.

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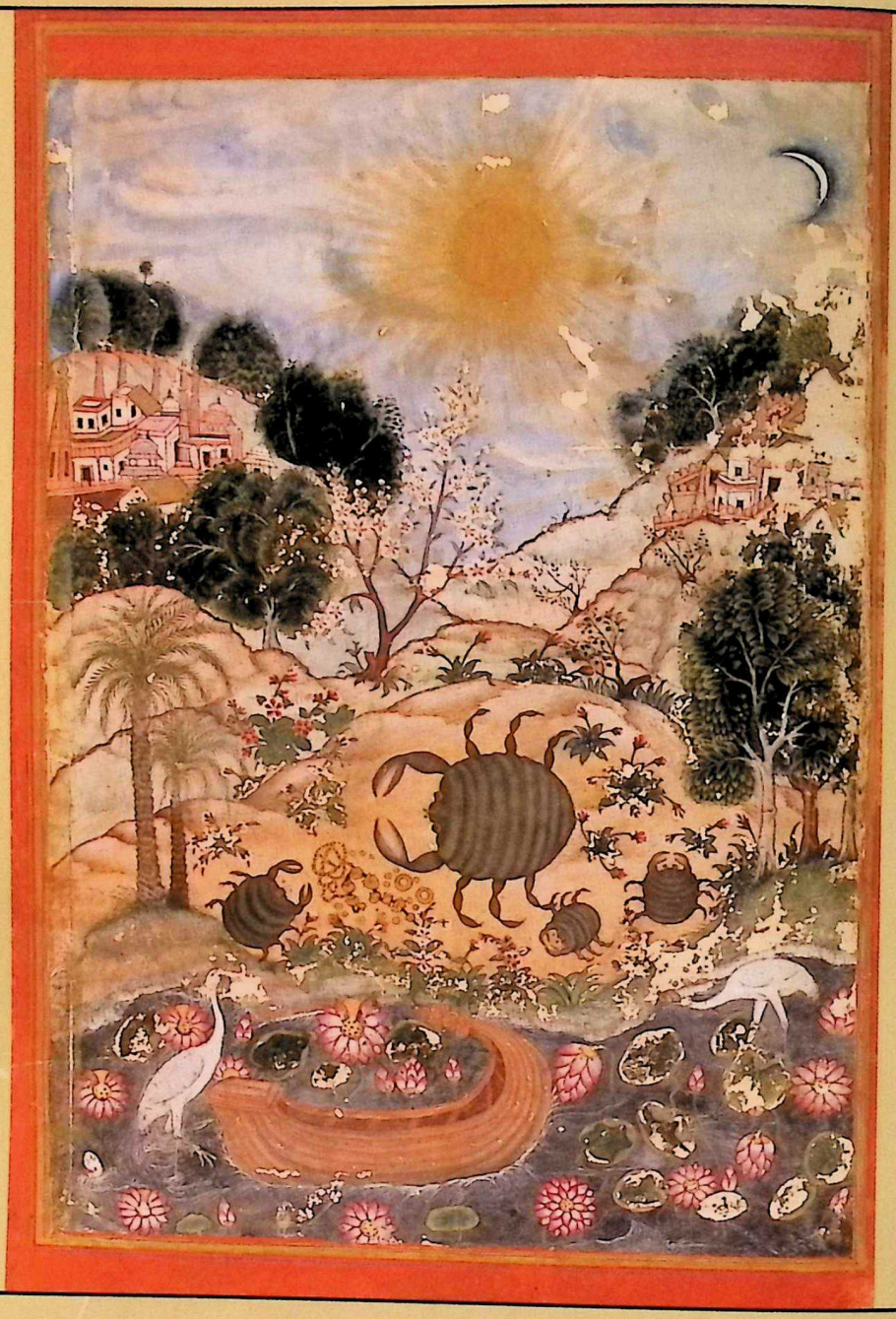

Cancer (Burj-i-Sartan Kark Rashi) :
A Picture from Akbar's Album (Tilism)
C.1575-1580 A.D. Size 46x33 cm.

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Aquarius (Burj-i-Dalu Kumbh Rashi) :
A Picture from Akbar's Album (Tilism)
C.1575-1580 A.D. Size 46x33 cm.

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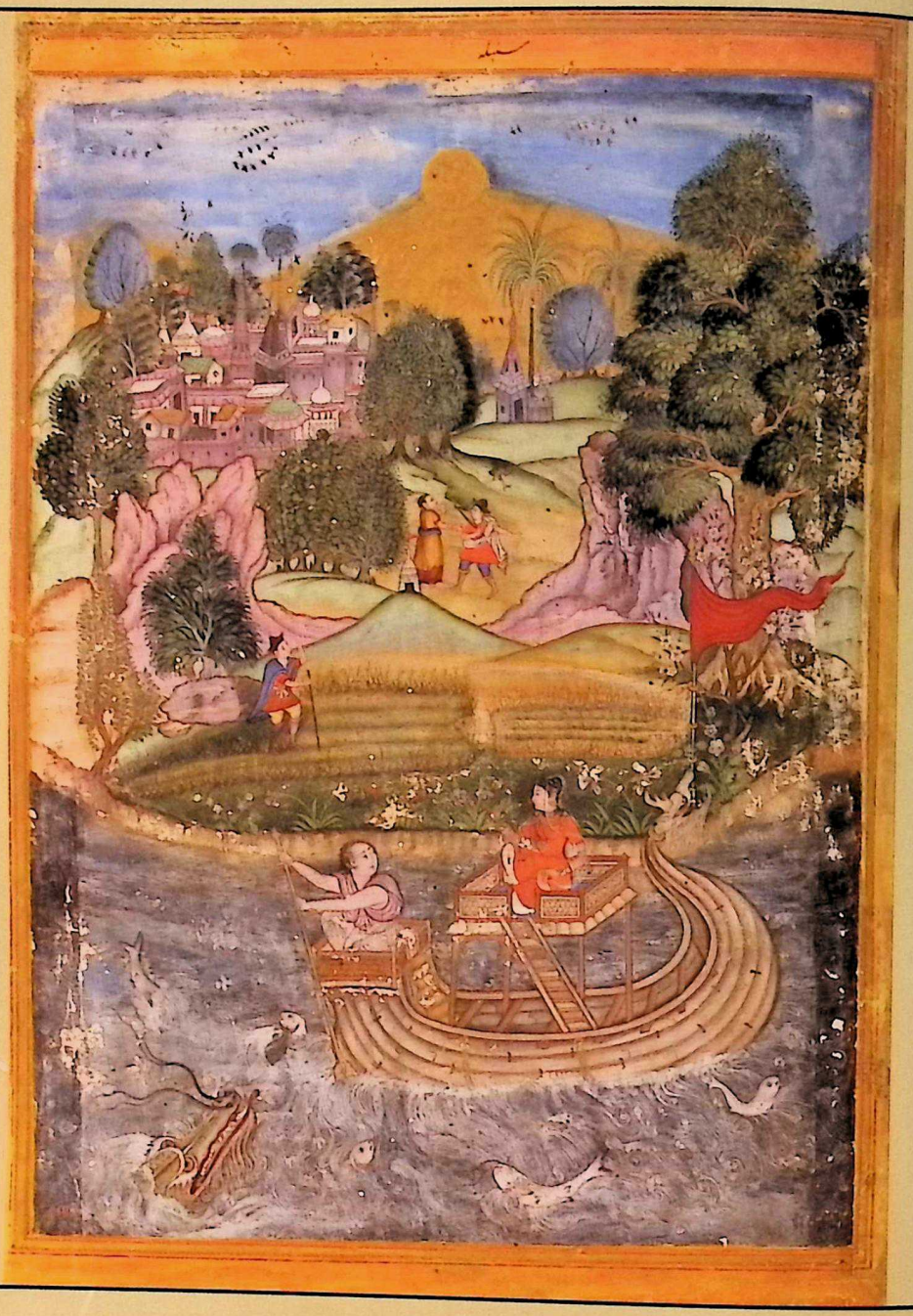

Virgo (Burj-i-Sumbla Kanya Rashi) : A Picture from Akbar's Album (Tilism)
C.1575-1580 A.D. Size 46x33 cm.

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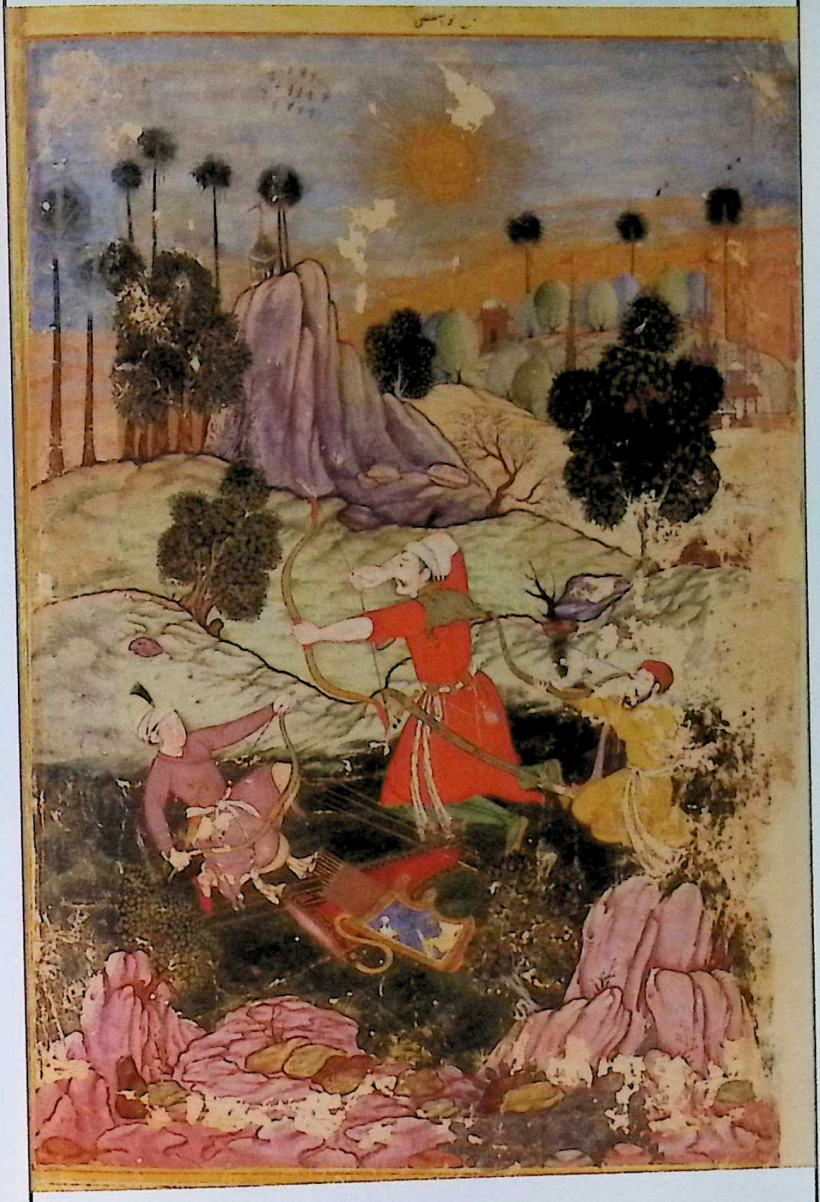

Sagittarius (Burj-i-Qaus Dhanu Rashi) :
A Picture from Akbar's Album (Tilism)
C.1575-1580 A.D. Size 46x33 cm.

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Gemini (Burj-i-Jauza Mithun Rashi) :
A Picture from Akbar's Album (Tilism)
C.1575-1580 A.D. Size 46x33 cm.

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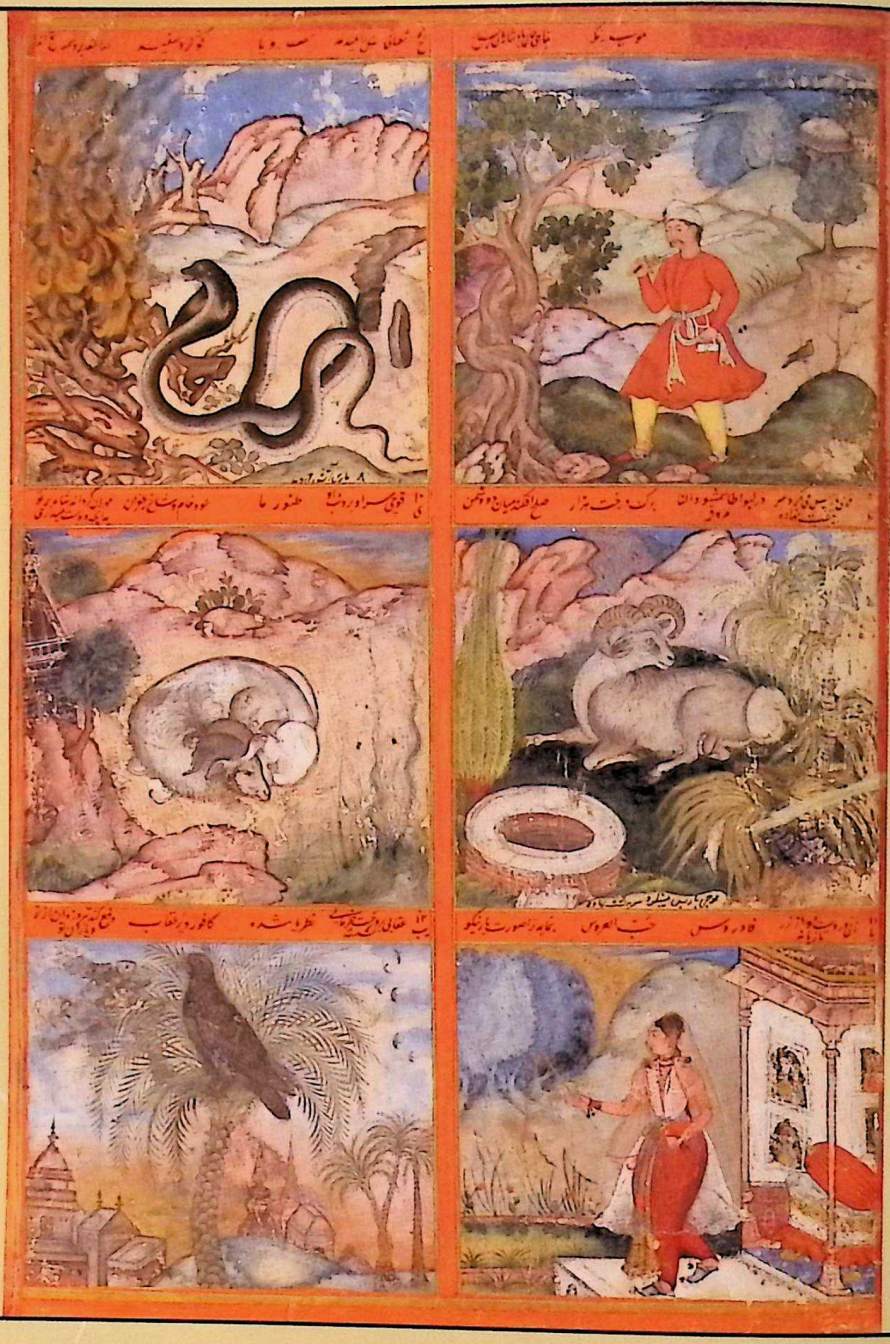
A page of painting from Akbar's Album (Tilism).
C.1575-1580 A.D. Size 46x33 cm.

CC-0. In Public Domain. Digitization by eGangotri



A page of painting from Akbar's Album (Tilism).
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A page of painting from Akbar's Album (Tilism).
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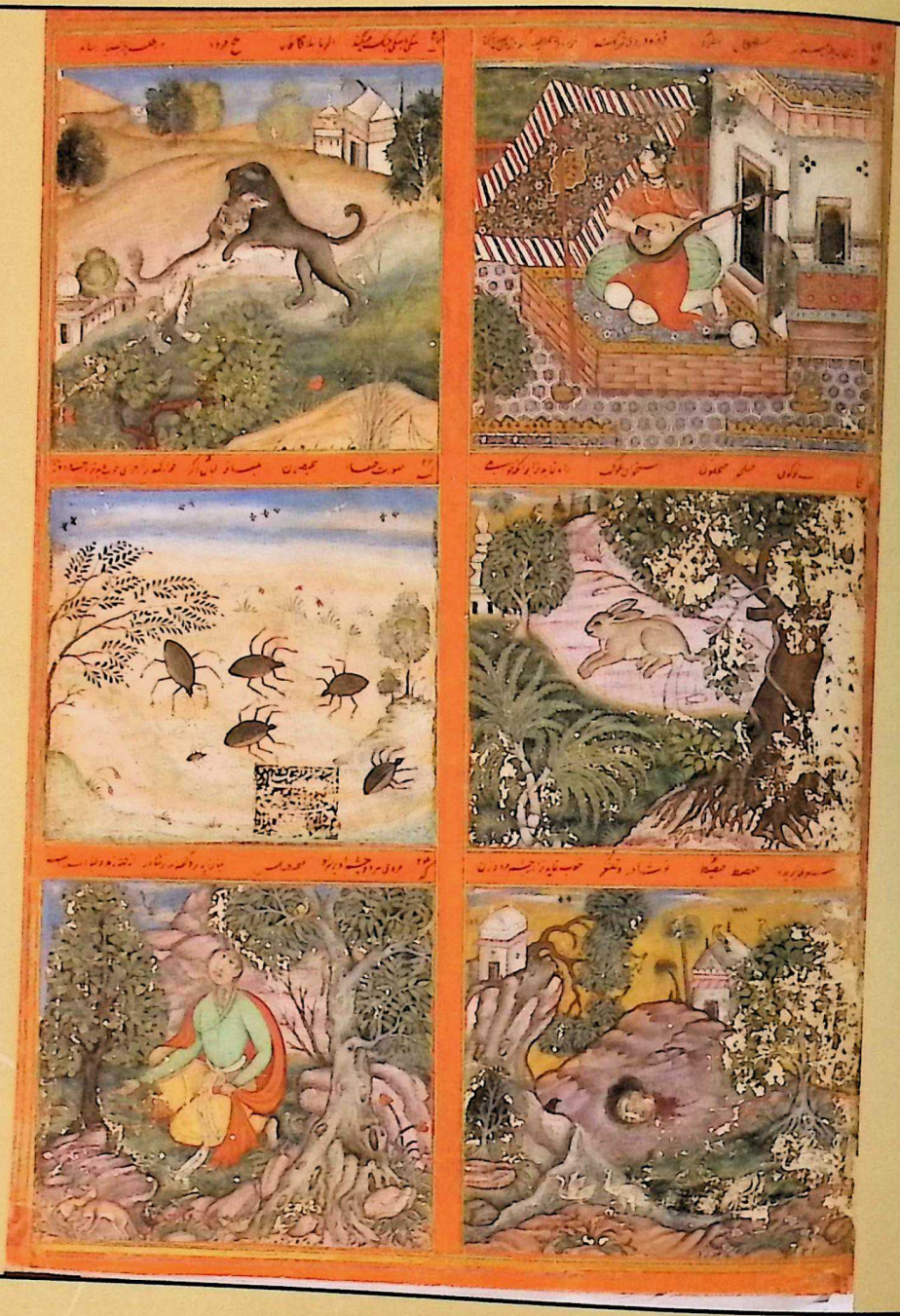

A page of painting from Akbar's Album (Tilism).
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A page of painting from Akbar's Album (Tilism).
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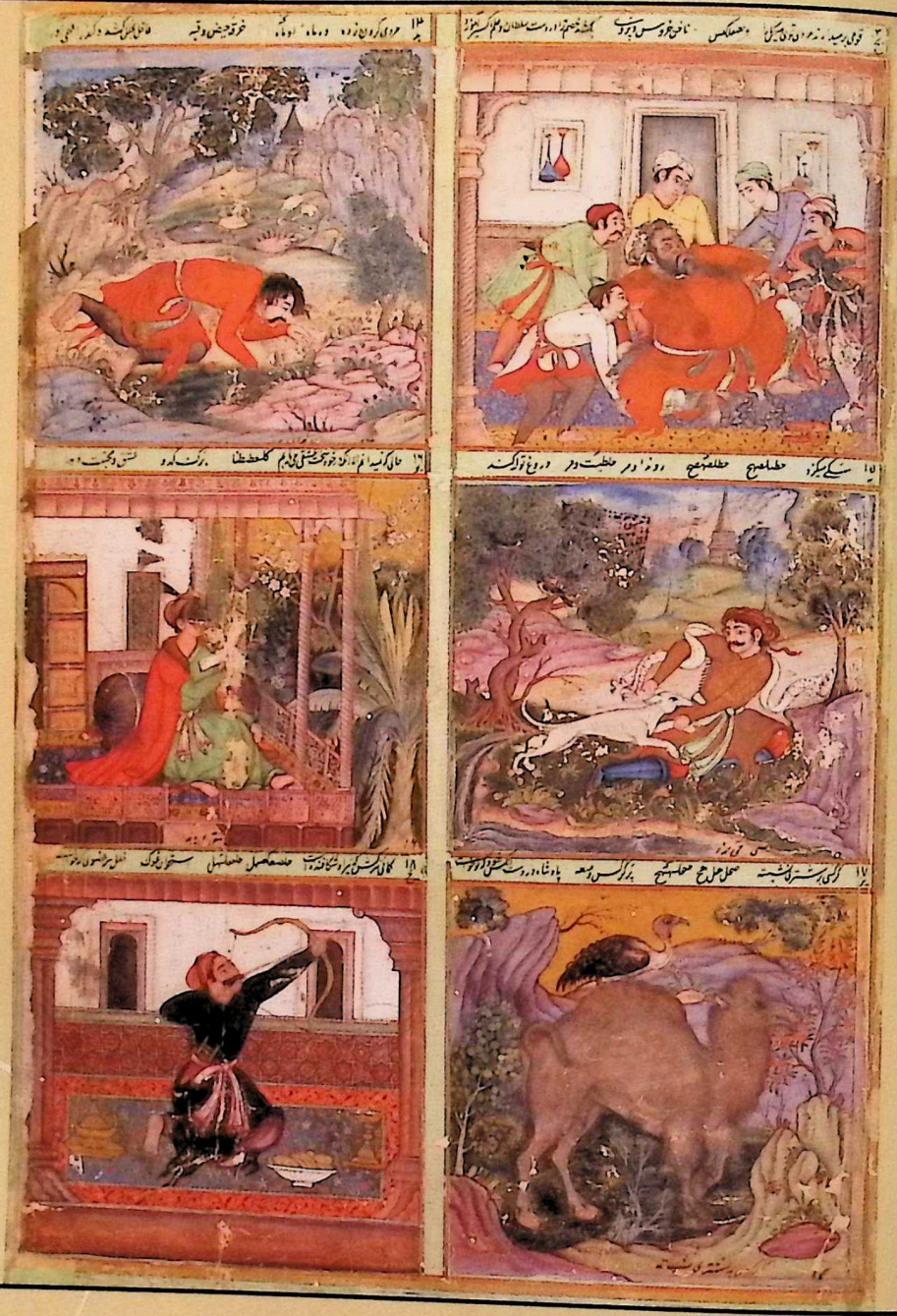

A page of painting from Akbar's Album (Tilism).
C.1575-1580 A.D. Size 46x33 cm.

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A page of painting from Akbar's Album (Tilism).
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A page of painting from Akbar's Album (Tilism).
C.1575-1580 A.D. Size 46x33 cm.

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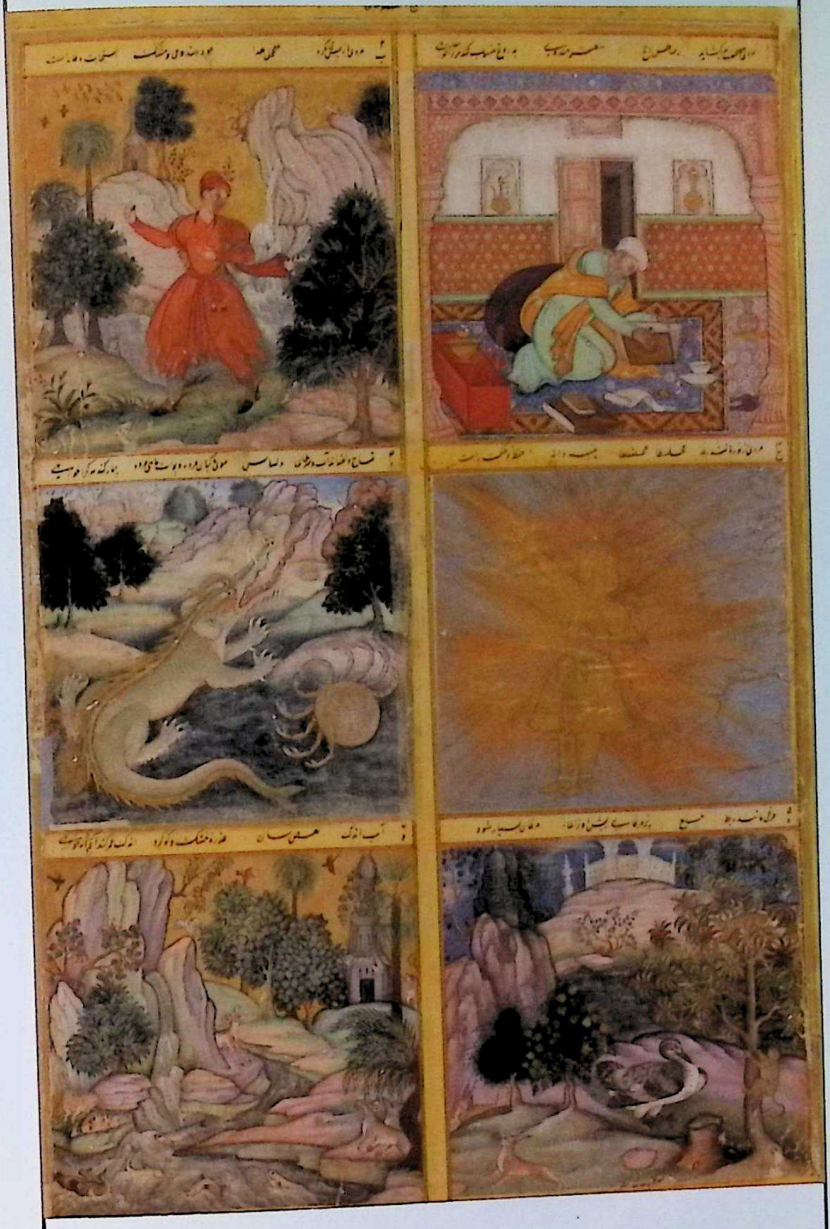
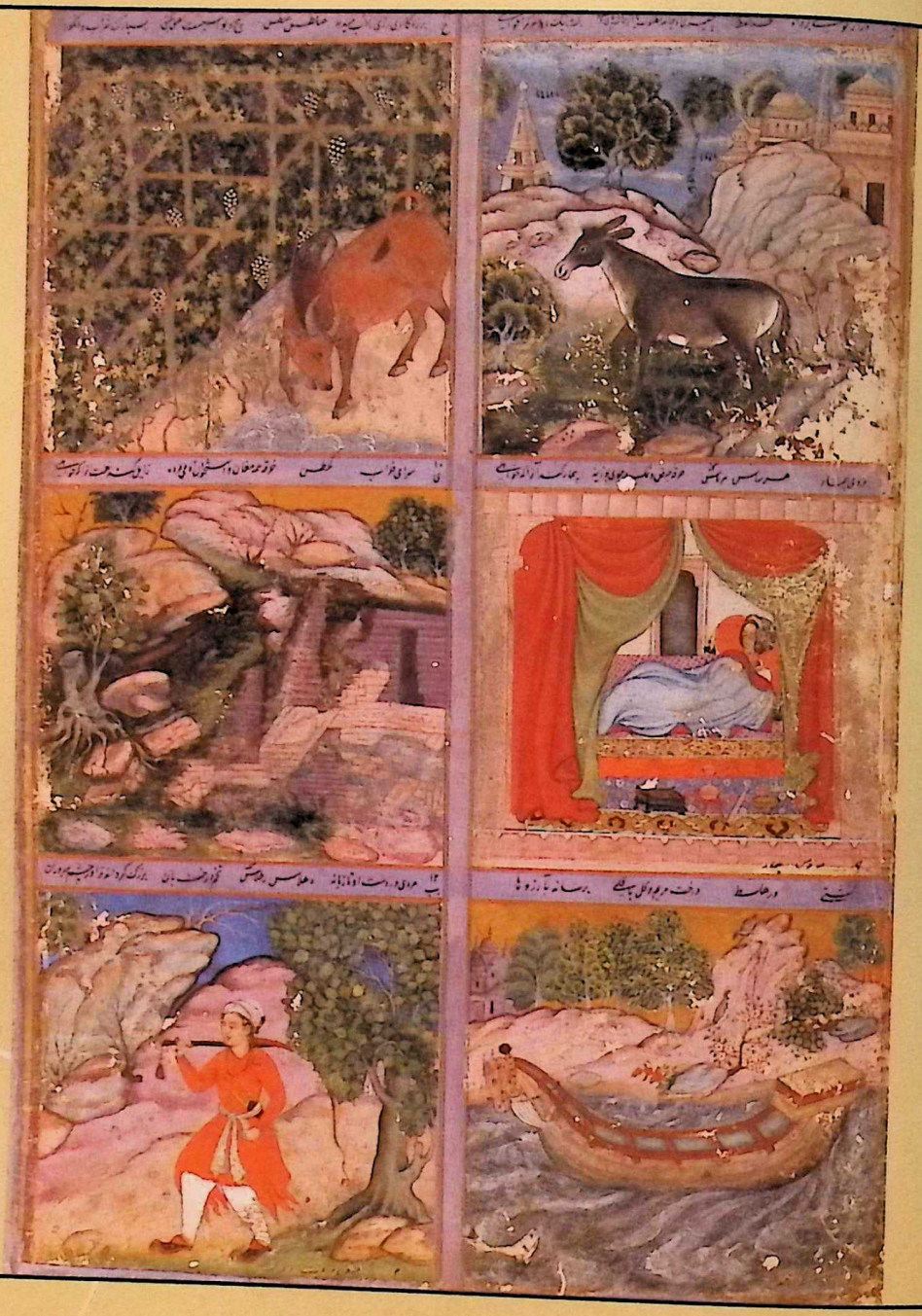


A page of painting from Akbar's Album (Tilism).
C.1575-1580 A.D. Size 46x33 cm.

CC-0. In Public Domain. Digitization by eGangotri



A page of painting from Akbar's Album (Tilism).
C.1575-1580 A.D. Size 46x33 cm.

CC-0. In Public Domain. Digitization by eGangotri

A page of painting from Akbar's Album (Tilism).

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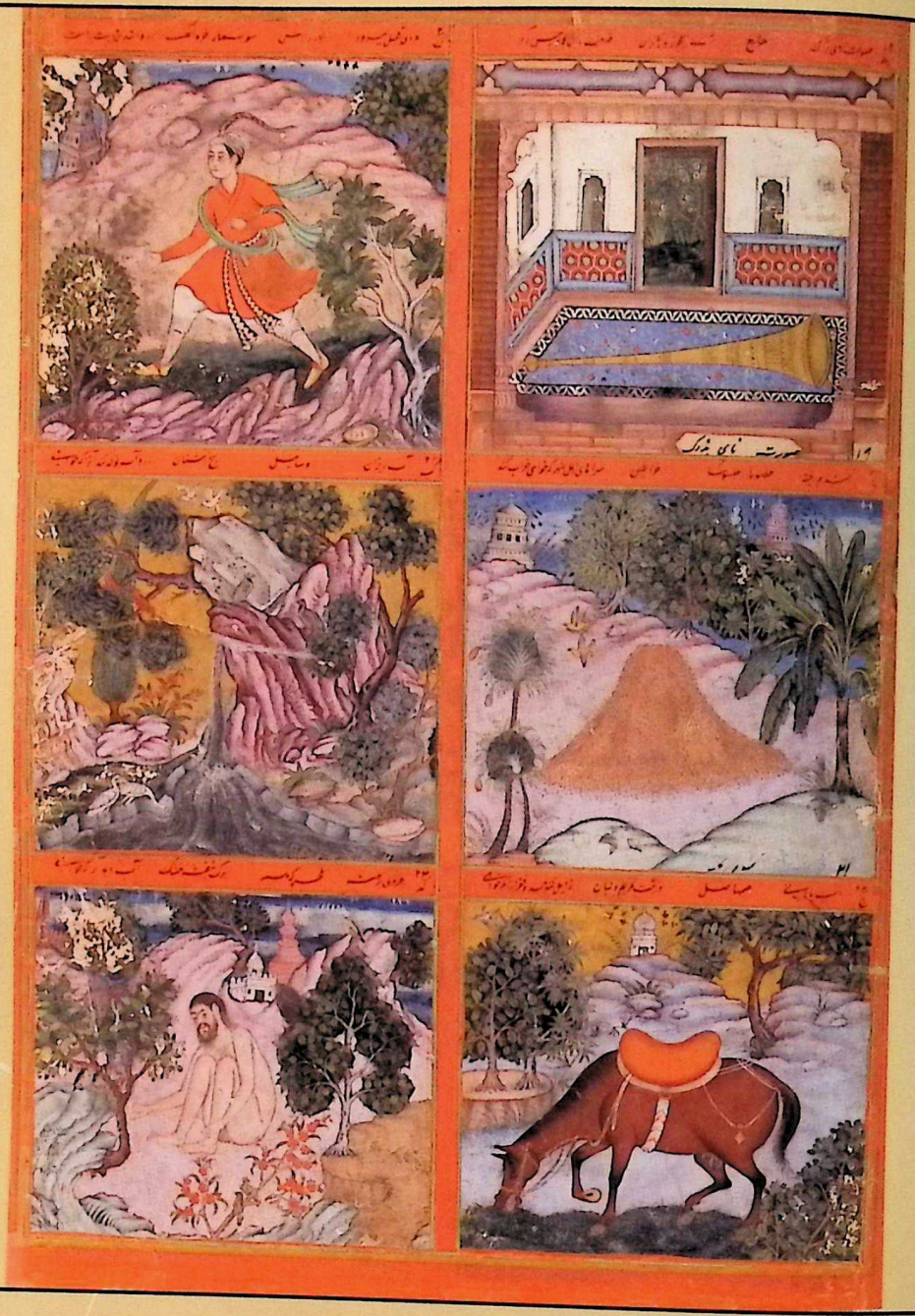

A page of painting from Akbar's Album (Tilism).
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A page of painting from Akbar's Album (Tilism).
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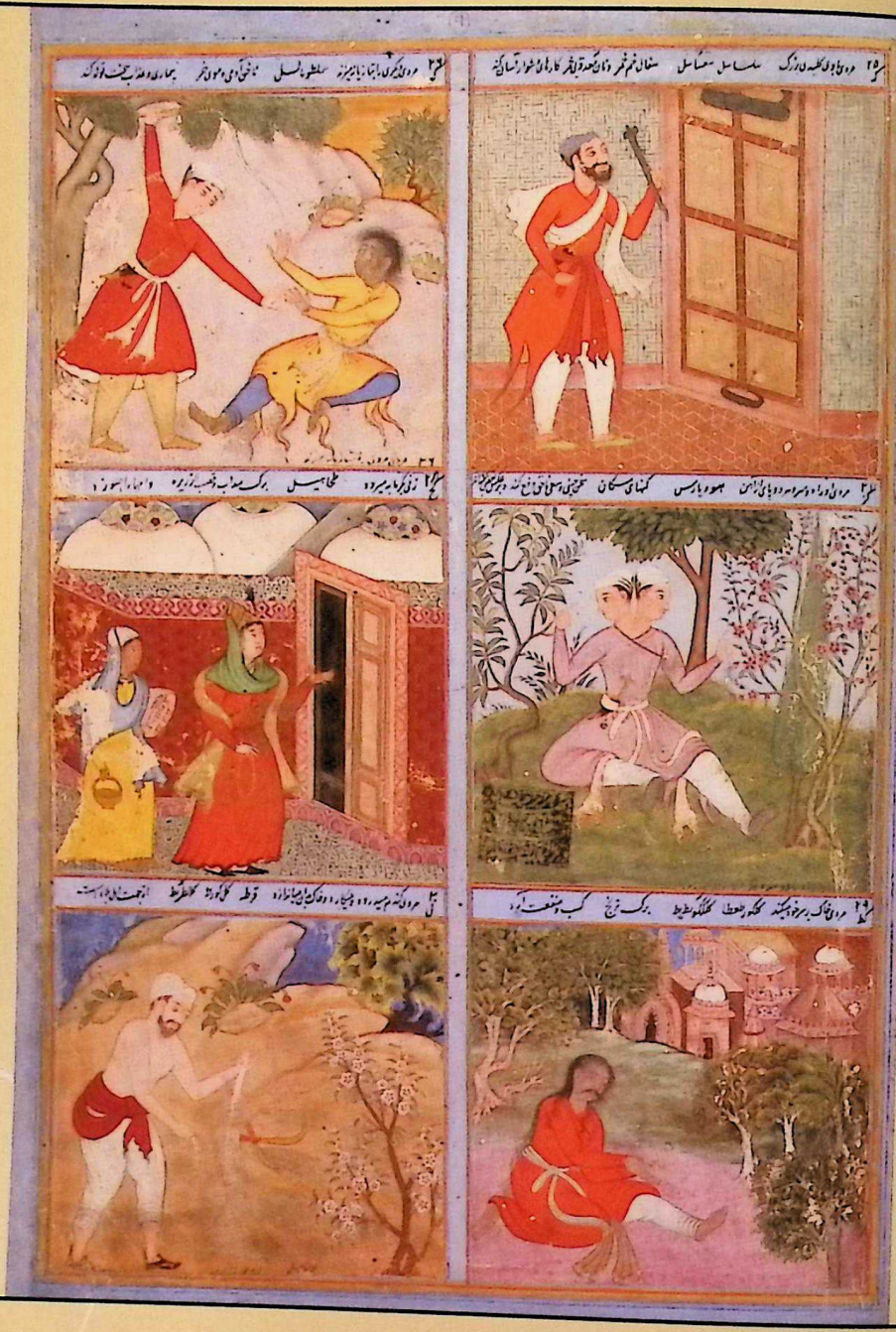

A page of painting from Akbar's Album (Tilism).
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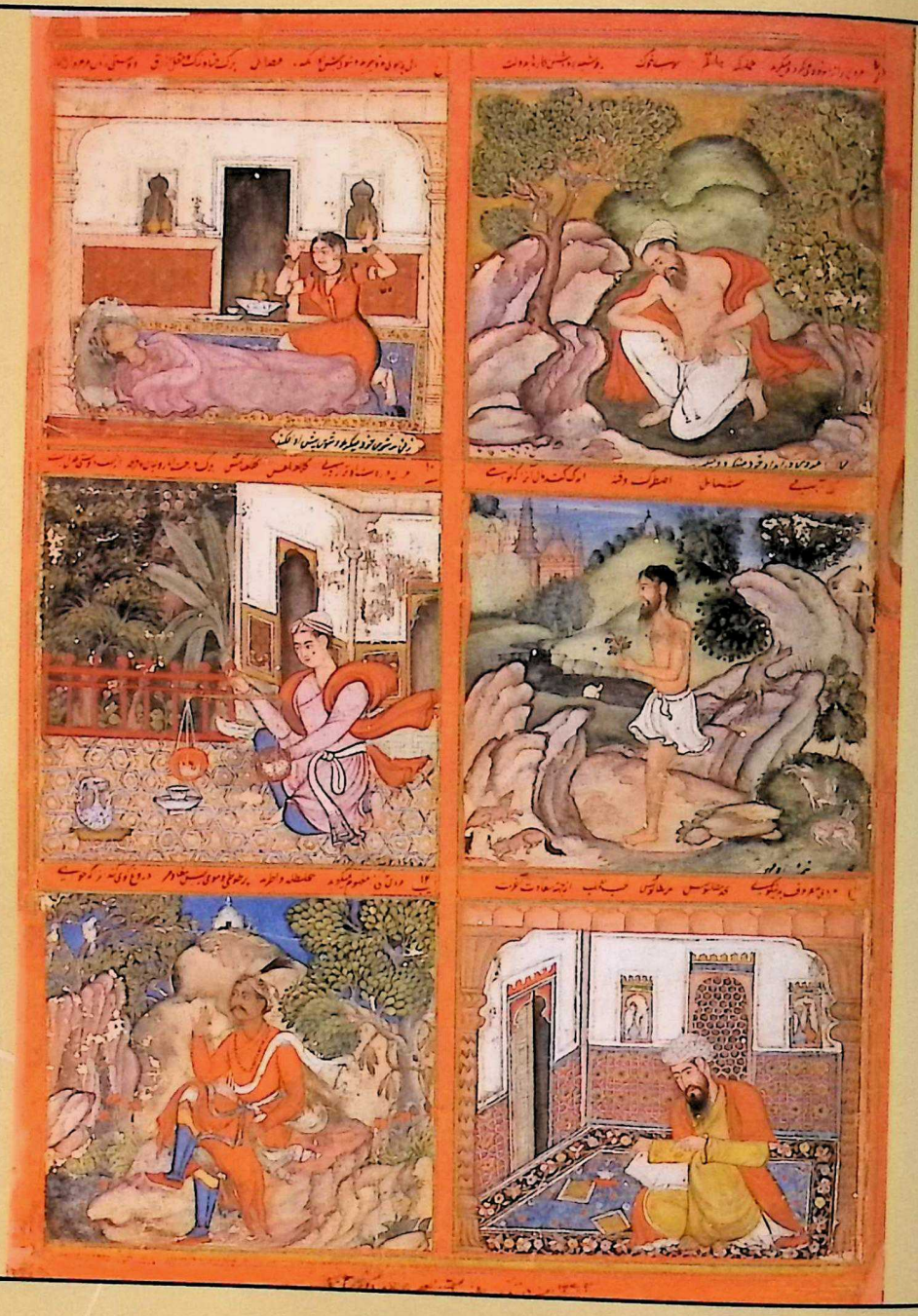

A page of painting from Akbar's Album (Tilism).
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CC-0. In Public Domain. Digitization by eGangotri

A page of painting from Akbar's Album (Tilism).
C.1575-1580 A.D. Size 46x33 cm.

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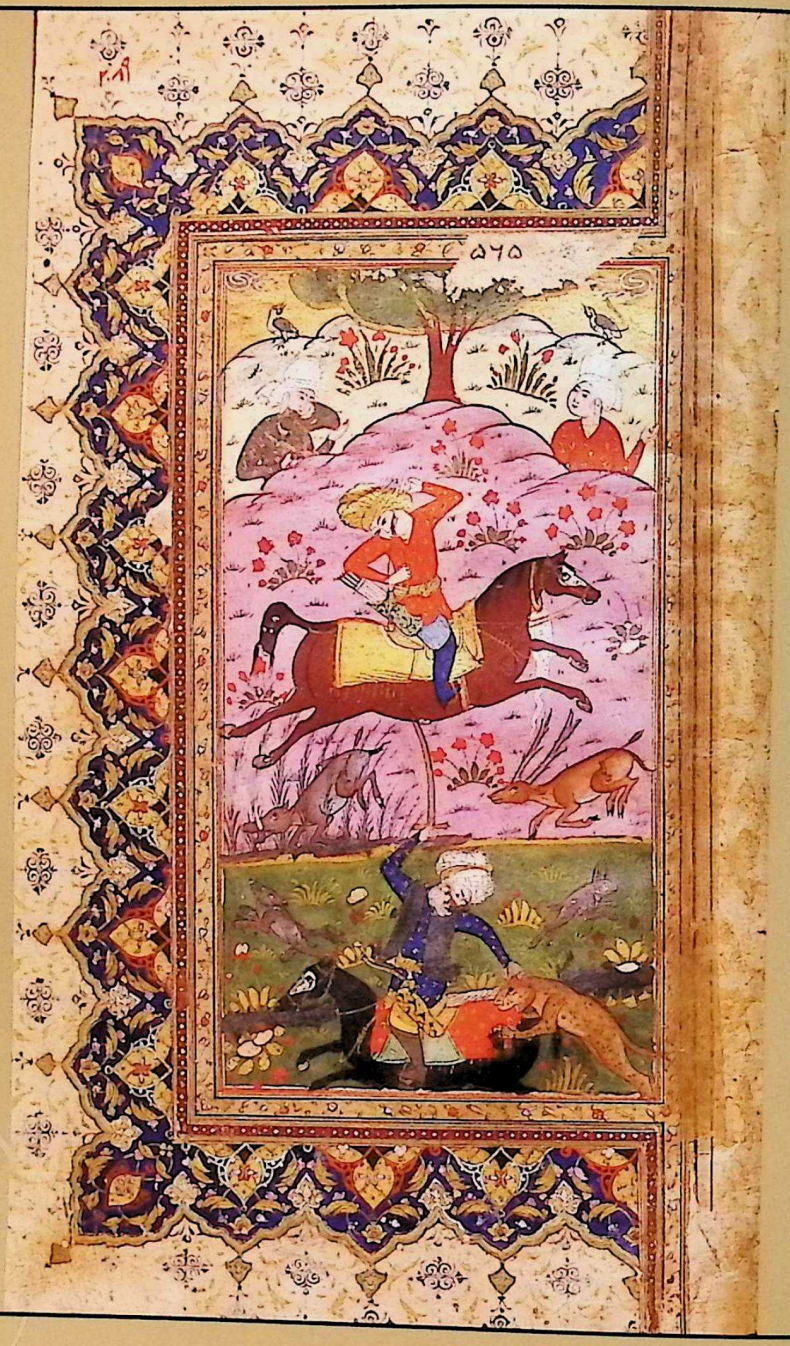
The first illuminated and decorated page of Diwan-i-Urfi Shirazi.

C. 16th century A.D. Size 32x14cm.

Call No.3401

CC-0. In Public Domain. Digitization by eGangotri



Illustrated page of Diwan-i-Urfi Shirazi. Depicting hunting scene of deers in a hilly track. Also seen is a hunter attacked by a leopard.

C. 16th century A.D. Size 32x14cm.
Call No.3401

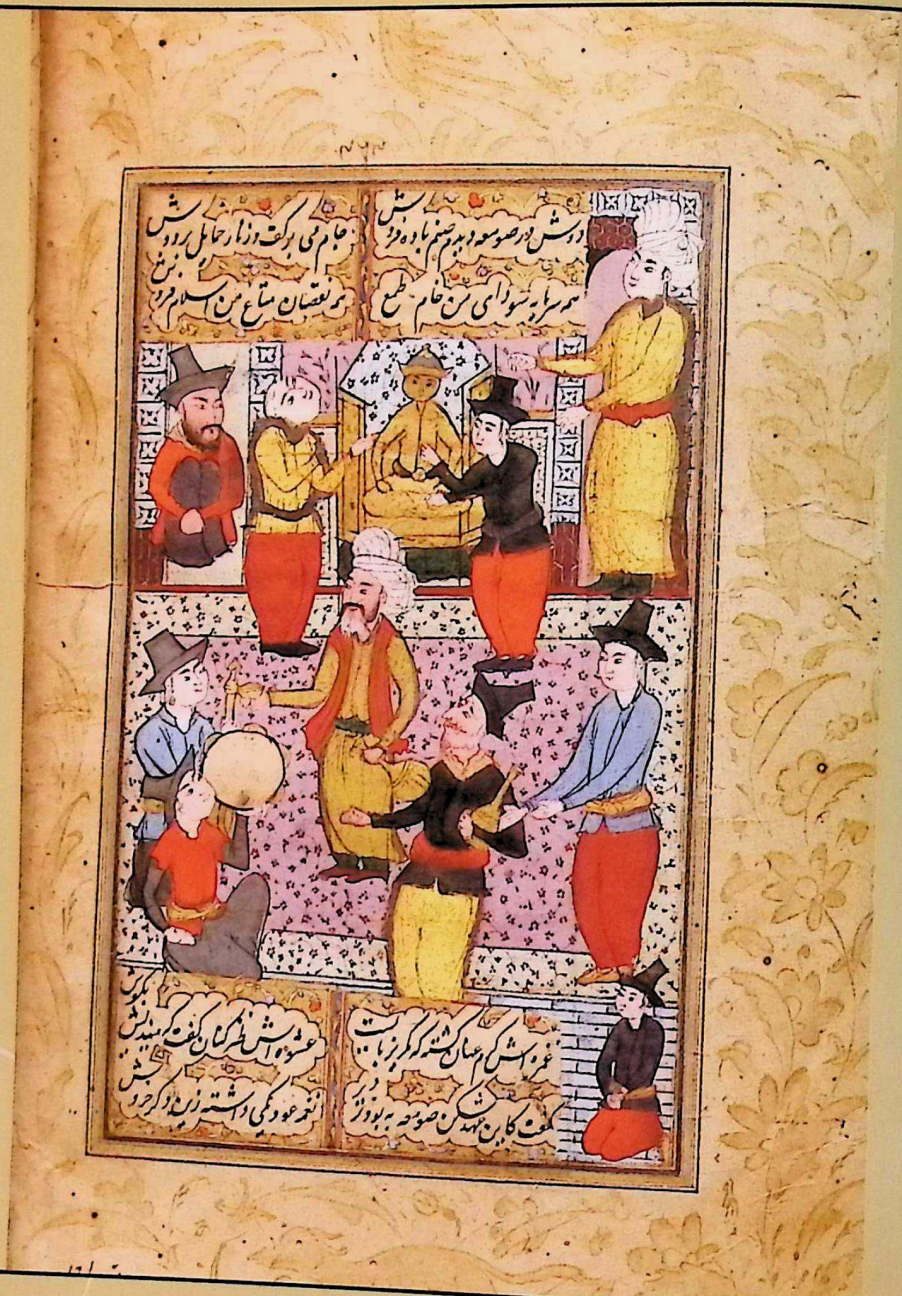
CC-0. In Public Domain. Digitization by eGangotri

An illustrated page of Diwan-i-Urfî Shirazi. Depicting hunting scene in a hilly track. A hunting man attacked by a wild boar.

C. 16th century A.D. Size 32x14cm.

Call No.3401

CC-0. In Public Domain. Digitization by eGangotri



An illustrated page of Diwan-i-Urfî Shirazi. Contains verses from the ghazal of Urfî Shirazi, that are illustrated with persons drinking wine and listening music.

C. 16th century A.D. Size 32x14cm.
Call No.3401

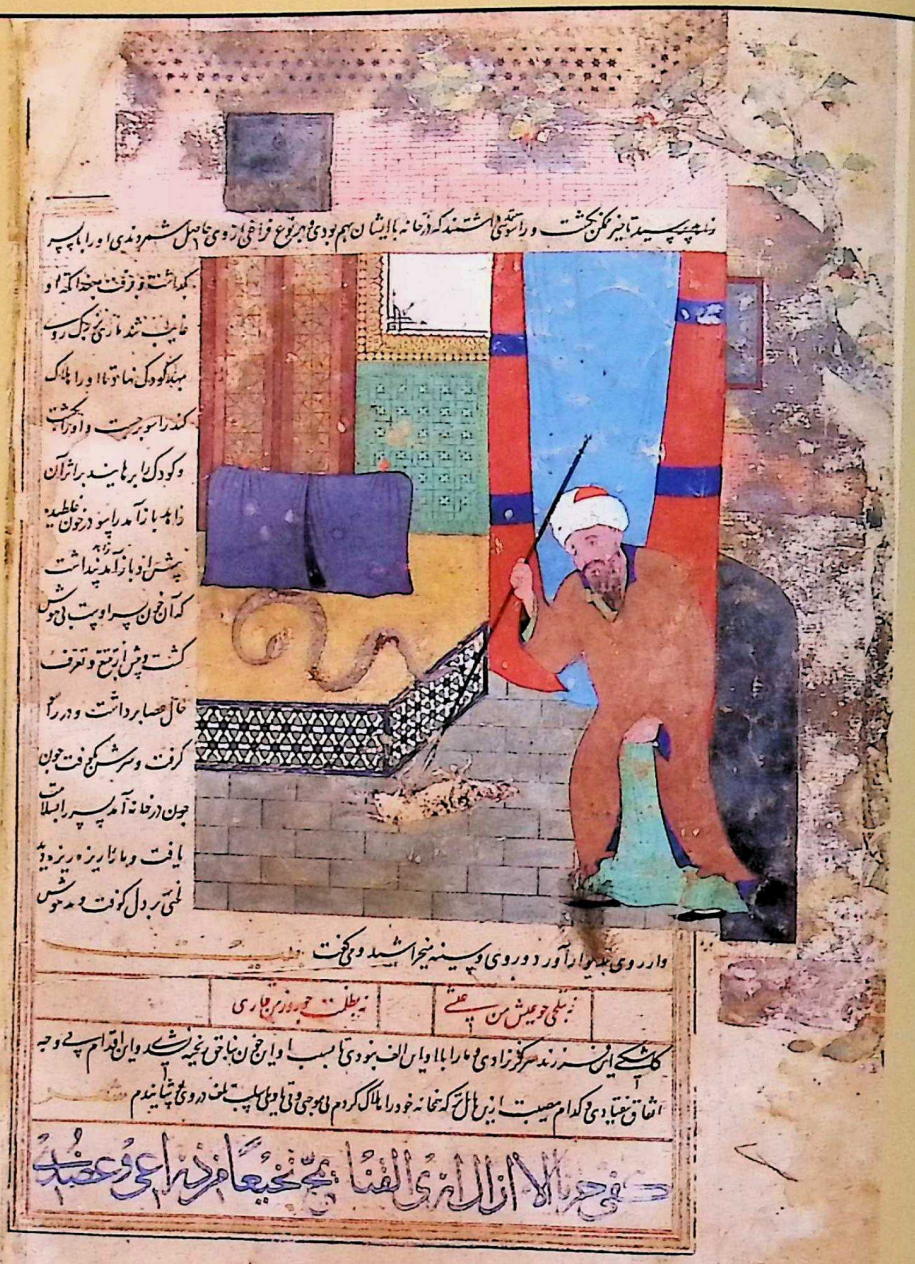
CC-0. In Public Domain. Digitization by eGangotri

An illustrated page from Kalialah wa Dimna by Abul Ma'ali Nasrullah. Depicts the story of the dog who saw himself in the water and lost bone by attacking his own reflection.

C.Mid 16th century A.D. Size 37x25 cm.

Call No. 2982

CC-0. In Public Domain. Digitization by eGangotri



An illustrated page from Kalialah wa Dimna by Abul Ma'ali Nasrullah.
Depicts the story of a person who repents by killing the ferret who fought with the snake to save his child.

C. Mid 16th century A.D. Size 37x25 cm.
Call No. 2982

CC-0. In Public Domain. Digitization by eGangotri

An illustrated page from Kalialah wa Dimna by Abul Ma'ali Nasrullah.
Depicts the famous story of a monkey and a tortoise who were friends
and the tortoise demanded monkeys heart for eating.
The monkey cleverly informed that he had left his heart on the tree.
Thus he saved himself.

C. Mid 16th century A.D. Size 37x25 cm.
Call No. 2982.

CC-0. In Public Domain. Digitization by eGangotri

An illustrated page from Kalialah wa Dimna by Abul Ma'ali Nasrullah. Depicts the story of crows and owls enmity which destroyed their nests.

C. Mid 16th century A.D.
Size 37x25 cm.
Call No. 2982.

CC-0. In Public Domain. Digitization by eGangotri

An illustrated page from Kalialah wa Dimna by Abul Ma'ali Nasrullah. Depicts the story of a lion and a jackal.

C. Mid 16th century A.D. Size 37x25 cm.

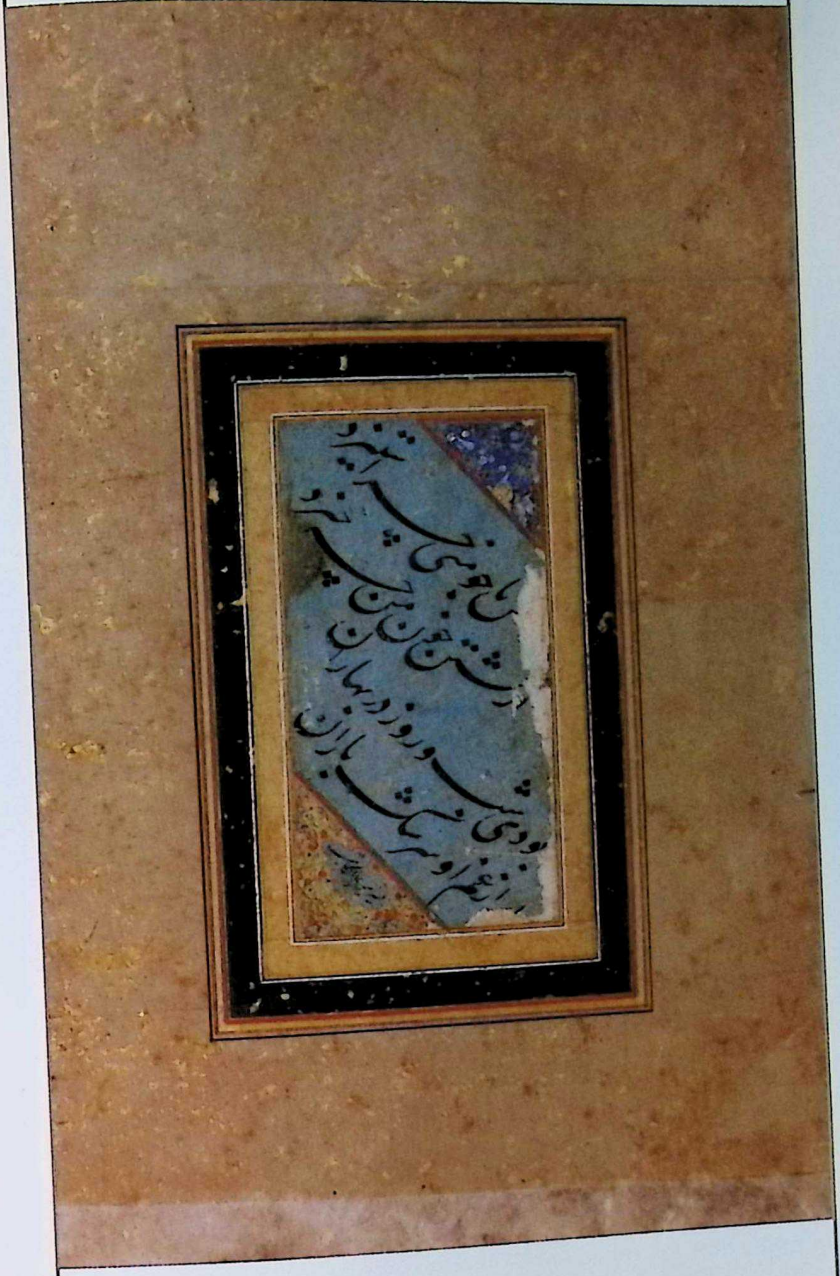
Call No. 2982.

CC-0. In Public Domain. Digitization by eGangotri

An illustrated page from Kalialah wa Dimna by Abul Ma'ali Nasrullah.
Depicts the story of crows.

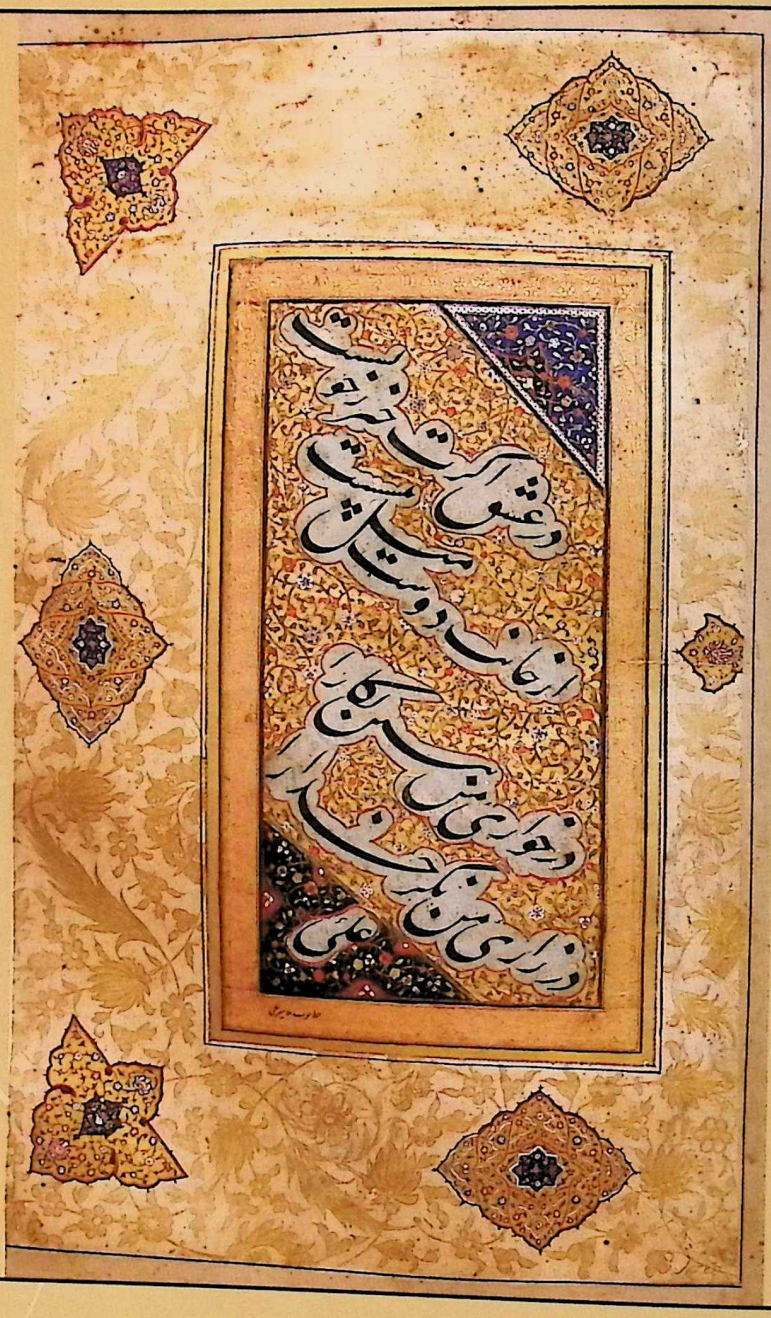
C. Mid 16th century A.D.
Size 37x25 cm.
Call No. 2982.

CC-0. In Public Domain. Digitization by eGangotri



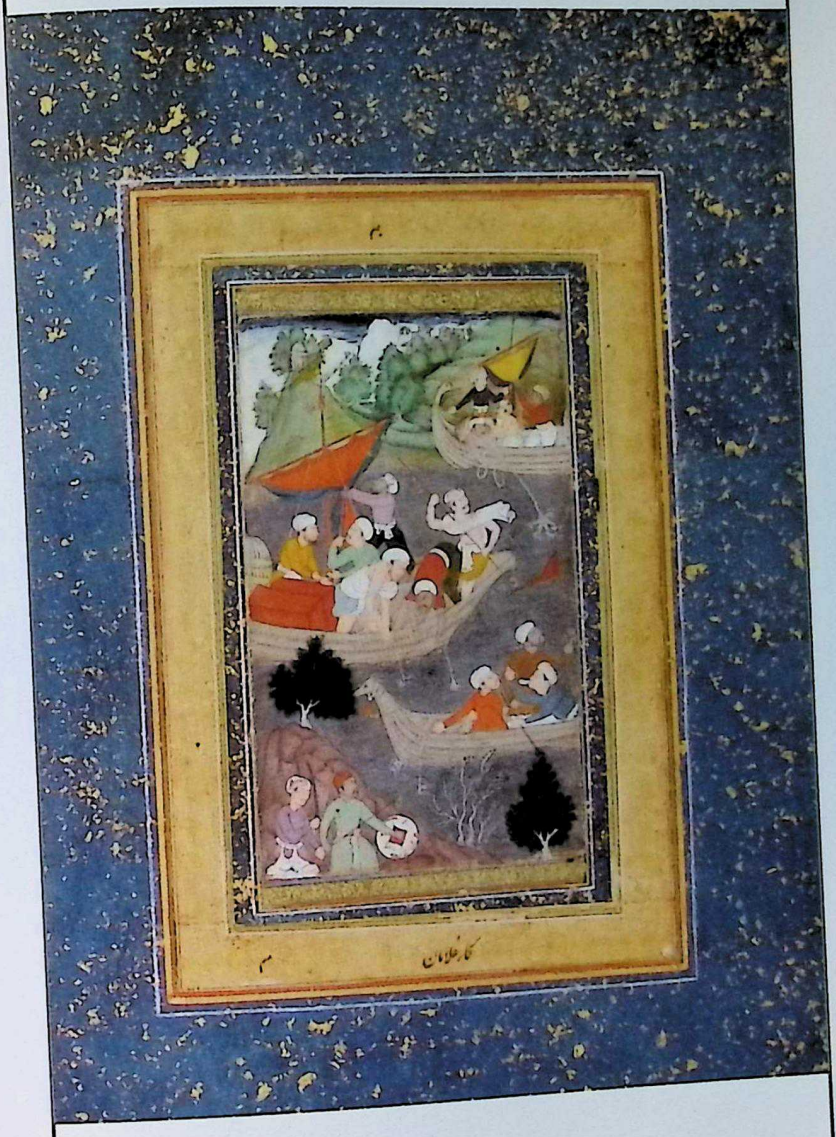
Specimen of Nastaliq calligraphy by Mir Ali Katib
16th century A.D. size 45X32.

CC-0. In Public Domain. Digitization by eGangotri



Specimen of Nastaliq calligraphy by Mir Ali Katib
16th century A.D. size 36.5 X 23cm.

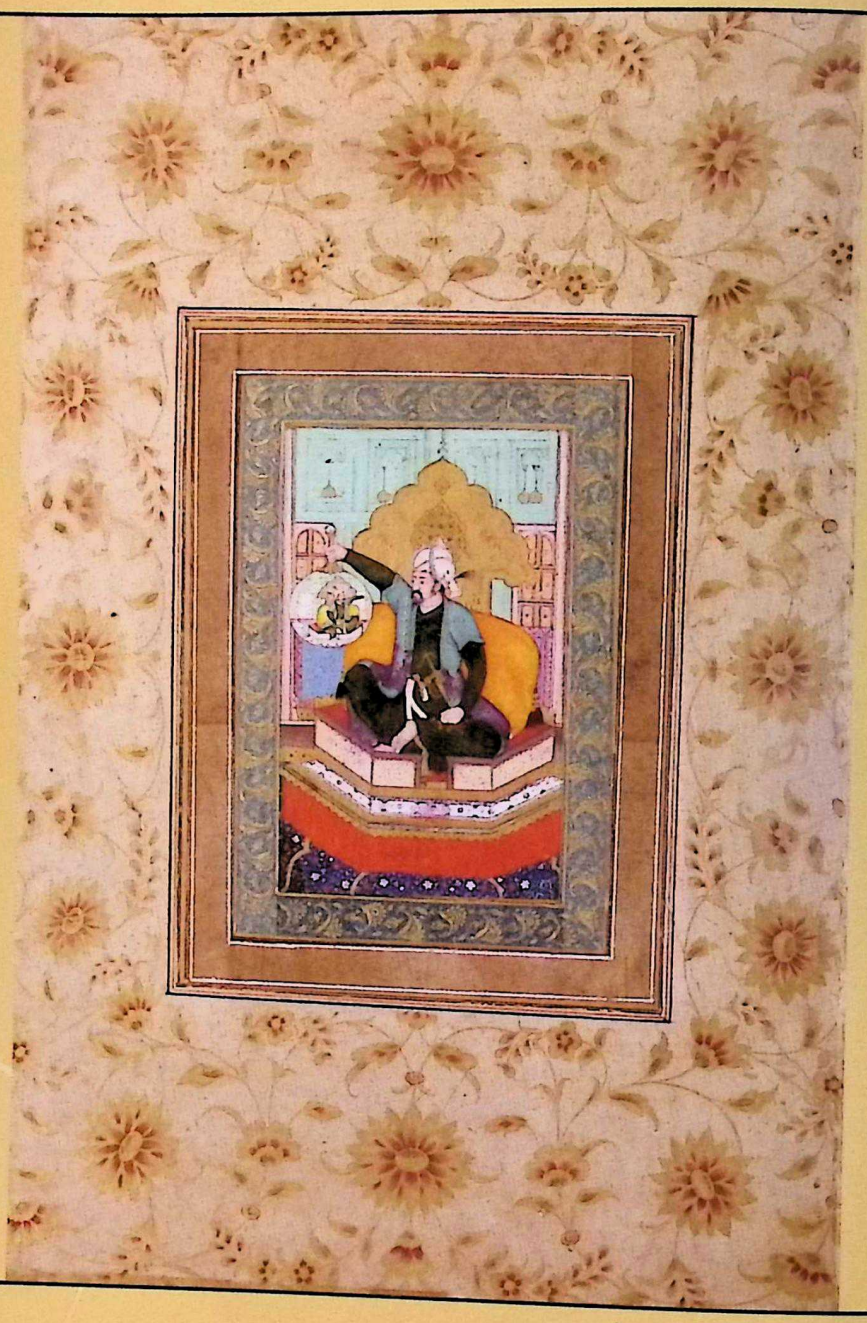
CC-0. In Public Domain. Digitization by eGangotri



Three boats in a river with men fishing. Mughal
Painted by Ghulaman.

C.16th century A.D. Size 43x31 cm.
Call No. I/1.

CC-0. In Public Domain. Digitization by eGangotri



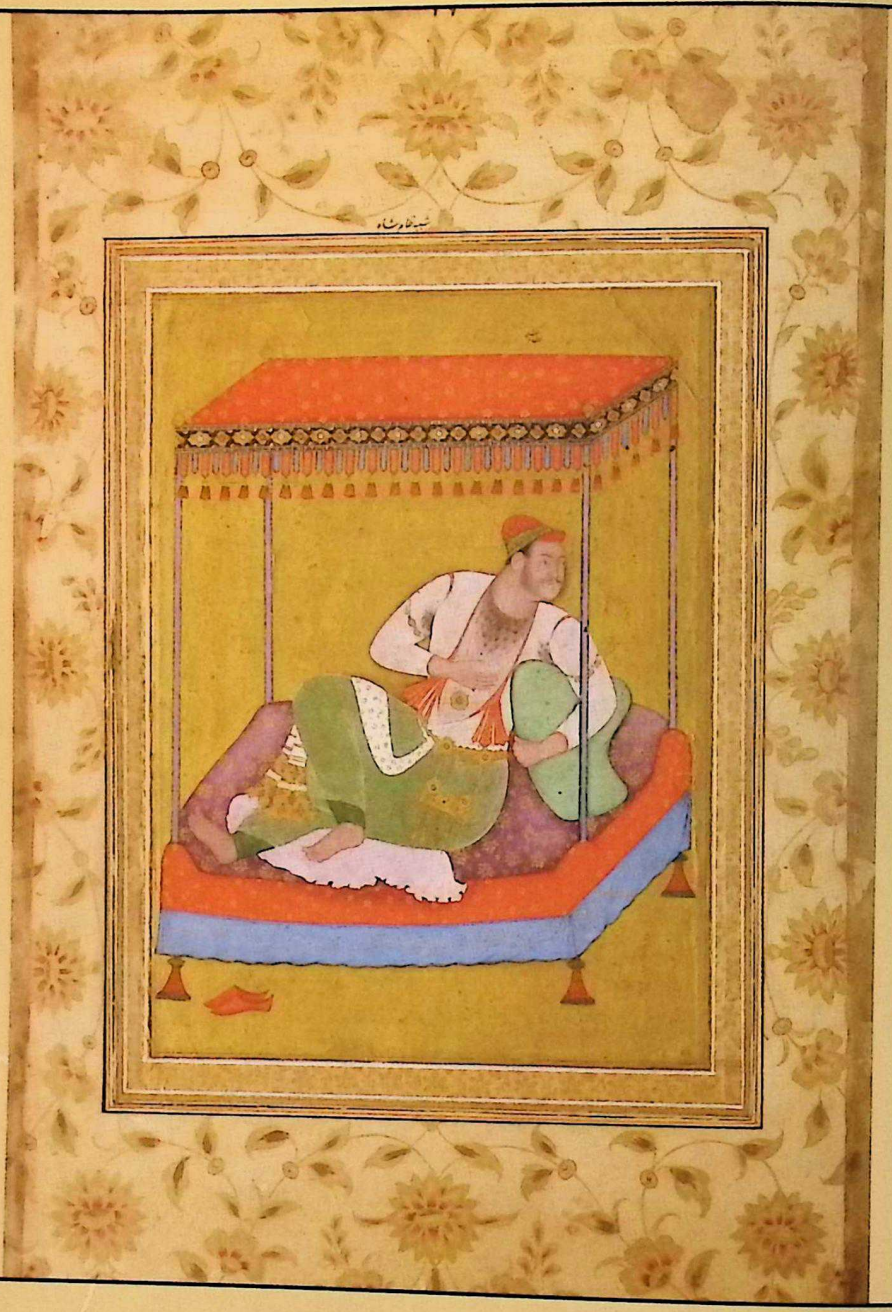
Emperor Humayun holding a mirror in which
he sees his reflection.

C.16th century A.D. Size 45x32 cm.
Call No.4/2.

CC-0. In Public Domain. Digitization by eGangotri

Emperor Humayun being attended by his men in his camp.
C. 16th century A.D. Size 45x32 cm.
Call No.4/5.

CC-0. In Public Domain. Digitization by eGangotri



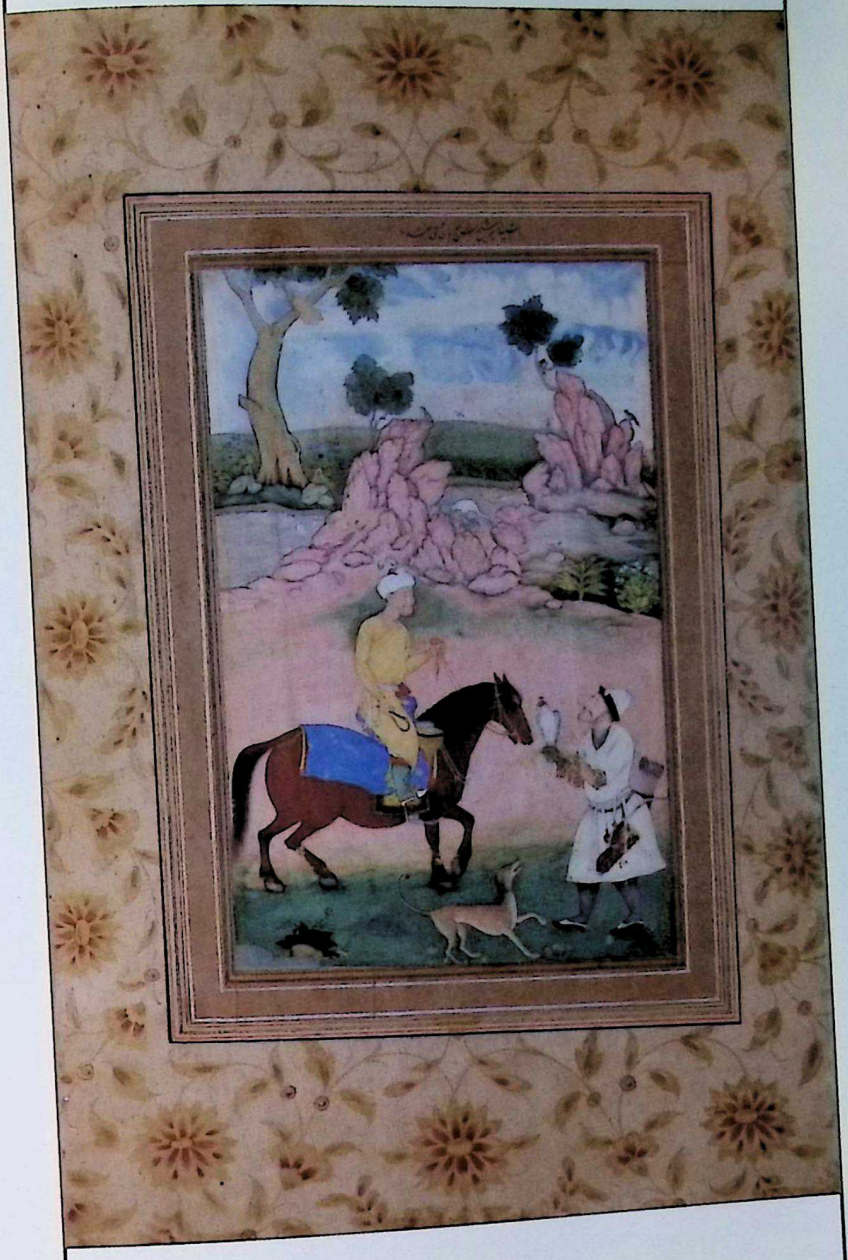
Portrait of Burhan Shah Nizam of Ahmad Nagar Deccan.

16th century A.D.

Size 45x32 cm.

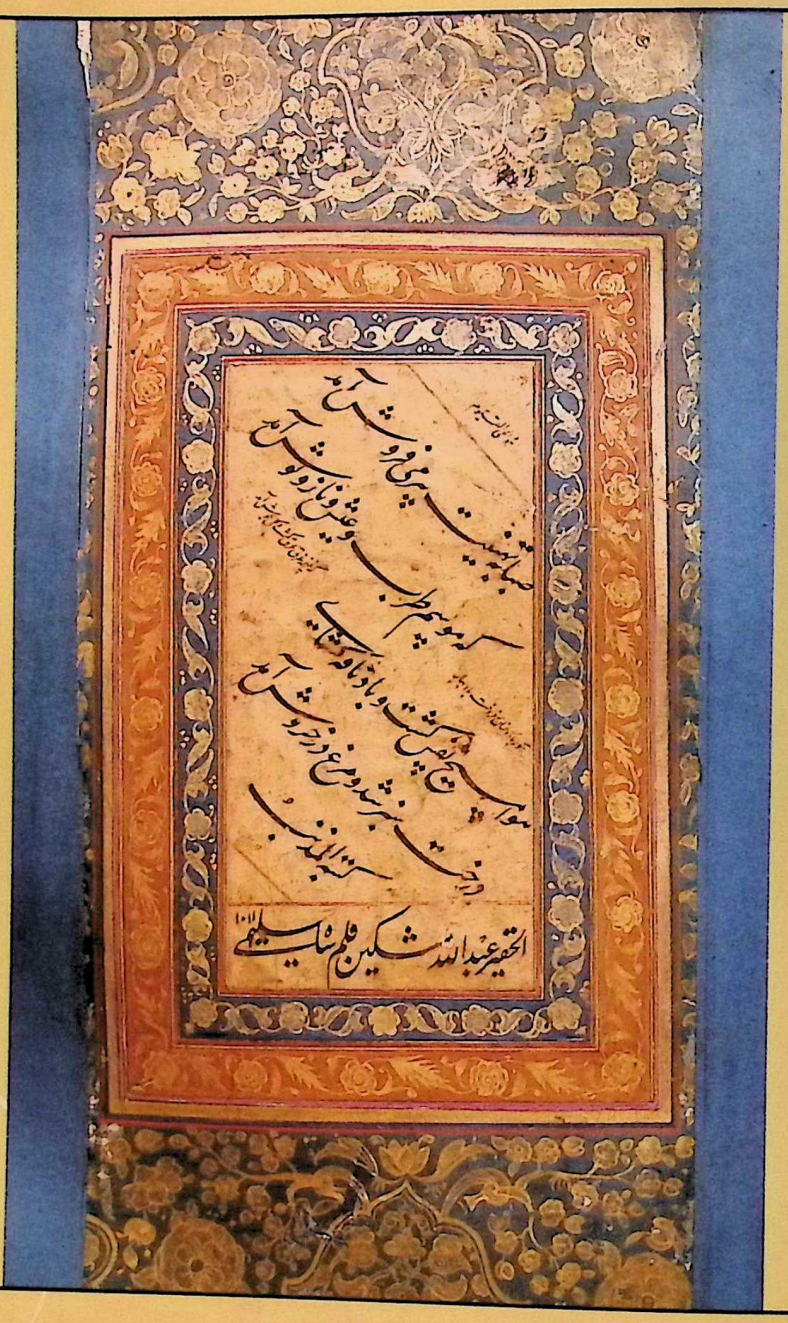
Call No. 4/13.

CC-0. In Public Domain. Digitization by eGangotri



Portrait of Amir Shaikh Hasan Nuyan Governor of Baghdad.
C.16th century A.D. Size 45x32 cm.
Call No.4/3.

CC-0. In Public Domain. Digitization by eGangotri



A historically important specimen of Nastaliq calligraphy by Abdullah Mushkin Qalam Shah Salimi. Written in A.H. 1011 (1602-1603 A.D.). Most probably prepared at Allahabad which was functioning as capital of Sultan Salim who had declared himself the king in the life time of emperor Akbar.

Size 38 X 17cm.

CC-0. In Public Domain. Digitization by eGangotri

A folio from the Jahangirnama. Mughal Prince Khusrau brought before Jahangir in the garden of Mirza Kamran in 1015/1606. Painted by Manohar.

(ca. 1610-20, Call No. Album 1, fol. 6a)

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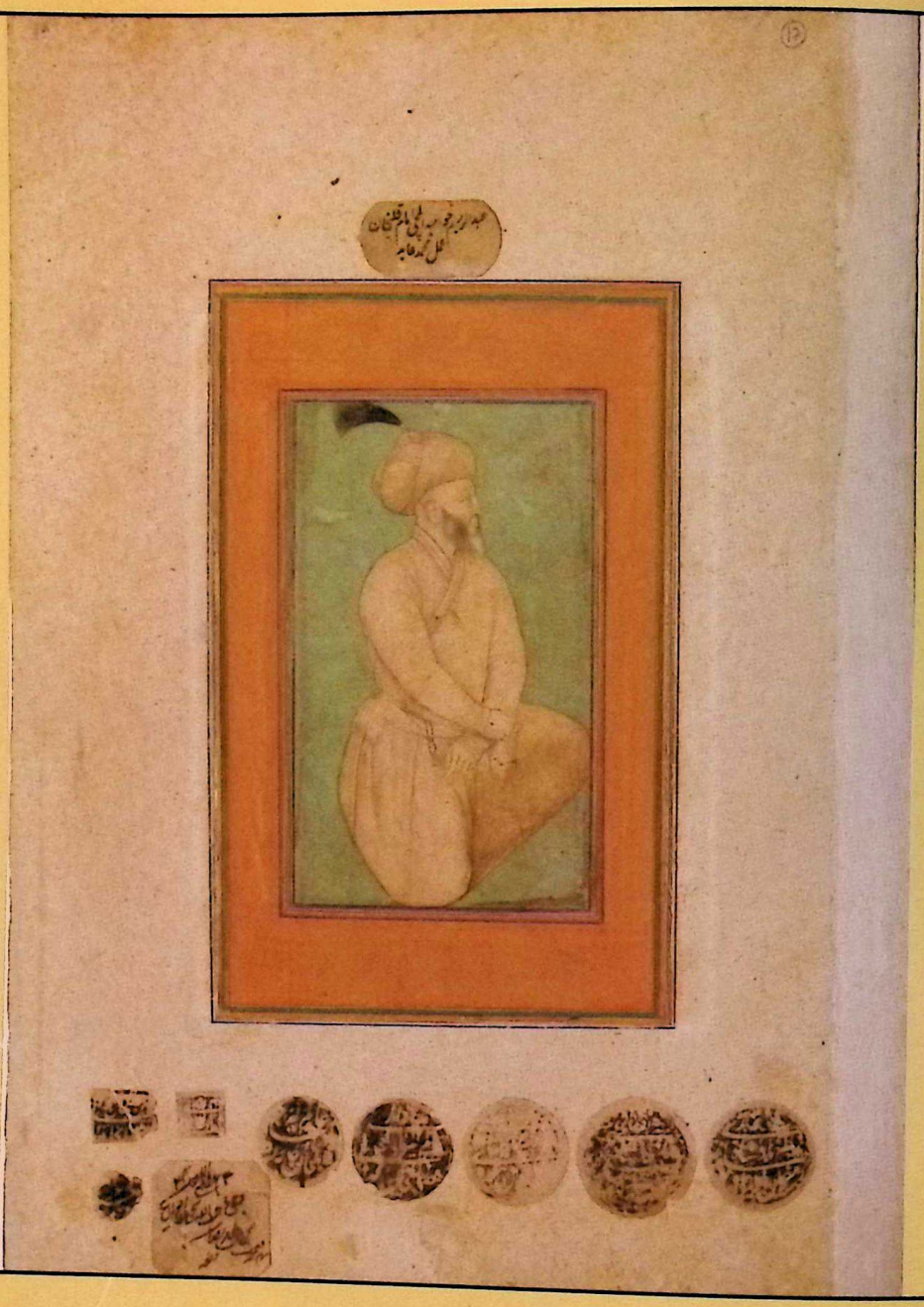


Portrait of Abdur Rahim Khawaja envoy of Quli Khan Uzbek to the court of emperor Jahangir. Painted by Muhammad Abid who had painted several paintings of Padshah Nama of the Royal Collection United Kingdom.

Dated: 1627 A.D. Size 40x30 cm.
Call No. 3/17.

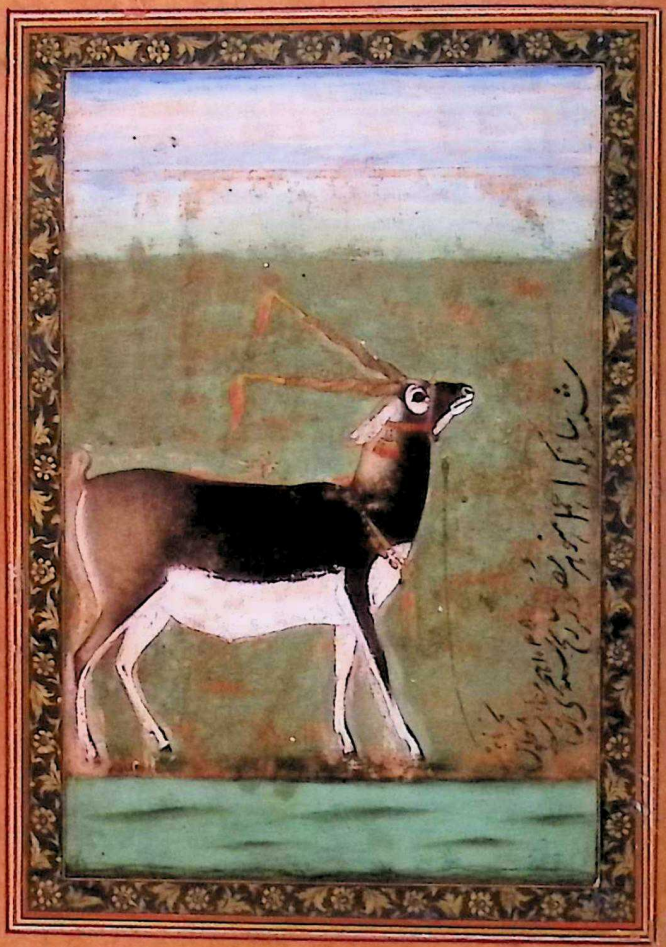
CC-0. In Public Domain. Digitization by eGangotri

Specimen of Naskh calligraphy of Dara Shikoh.

Dated: A.H. 1040 A.H. (1630 A.D.).

Size 45x32 cm.

CC-0. In Public Domain. Digitization by eGangotri



Portrait of Sarang Dal a favourite pet black buck of emperor Shah Jahan.
Painted by Manohar.

Dated A.H.1045 (A.D.1635-36). Size 40x30 cm.
Call No. 3/18.

CC-0. In Public Domain. Digitization by eGangotri

Emperor Jahangir distributing alms and food at Ajmer. Painted by Fatehchand. Contemporary painting of Jahangirs Memoirs.

C. 17th century A.D. Size 43x31cm.
Call No. 1/4

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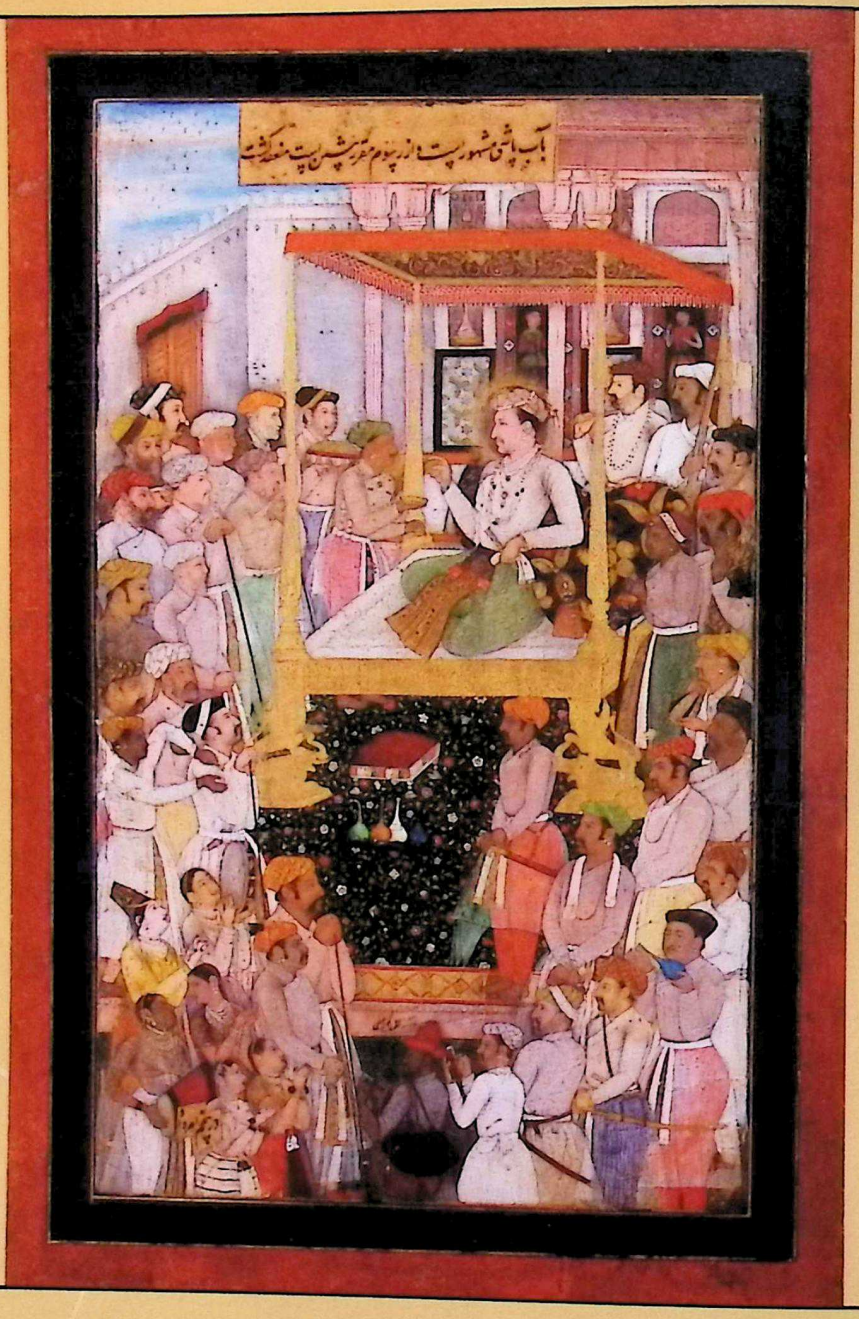
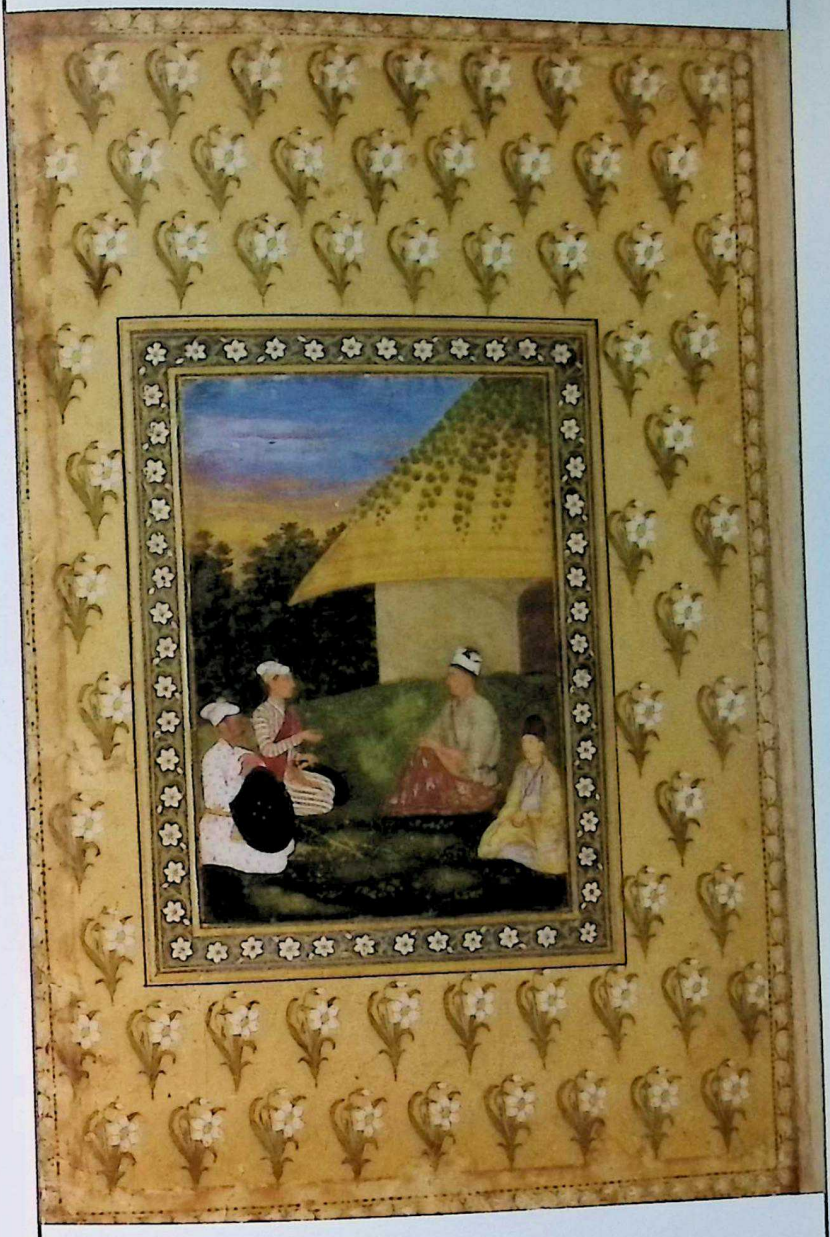


Emperor Jahangir playing Holi in his court with his noblemen. Painted by Govardhan. Contemporary painting of Jahangirs Memoirs.

C. 17th century A.D. Size 45x32cm.
Call No.1/5

CC-0. In Public Domain. Digitization by eGangotri



A Mughal Prince probably Dara Shikoh visiting a saint in his hermitage. Mughal.

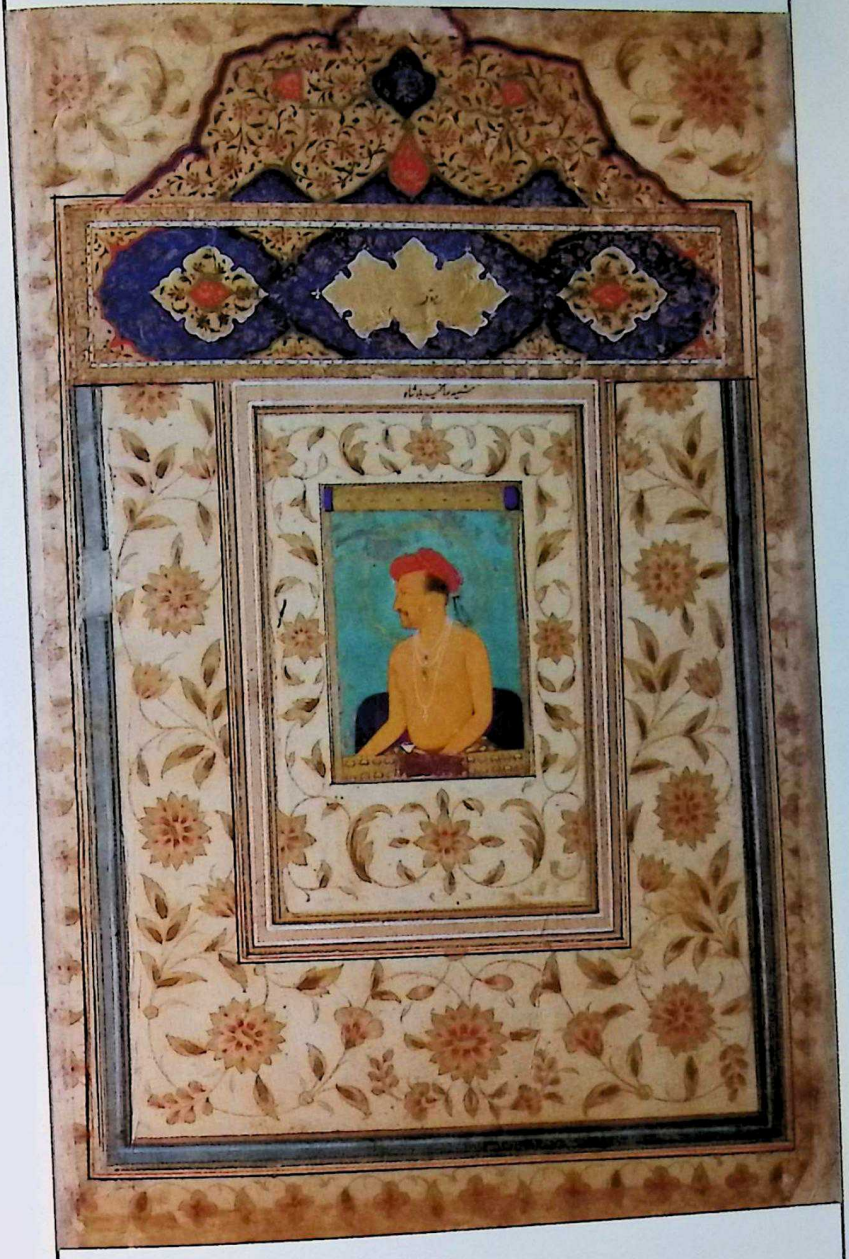
C.17th century A.D. Size 43x31cm.
Call No.1/13.

CC-0. In Public Domain. Digitization by eGangotri

Madonna holding a book with European influence.
Painted by Asi Qahar. Jahangir Memoirs. Persian verses written by Muhammad Husain al-Katib.

C.17th century A.D. Size 40x30 cm.
Call No.3/13.

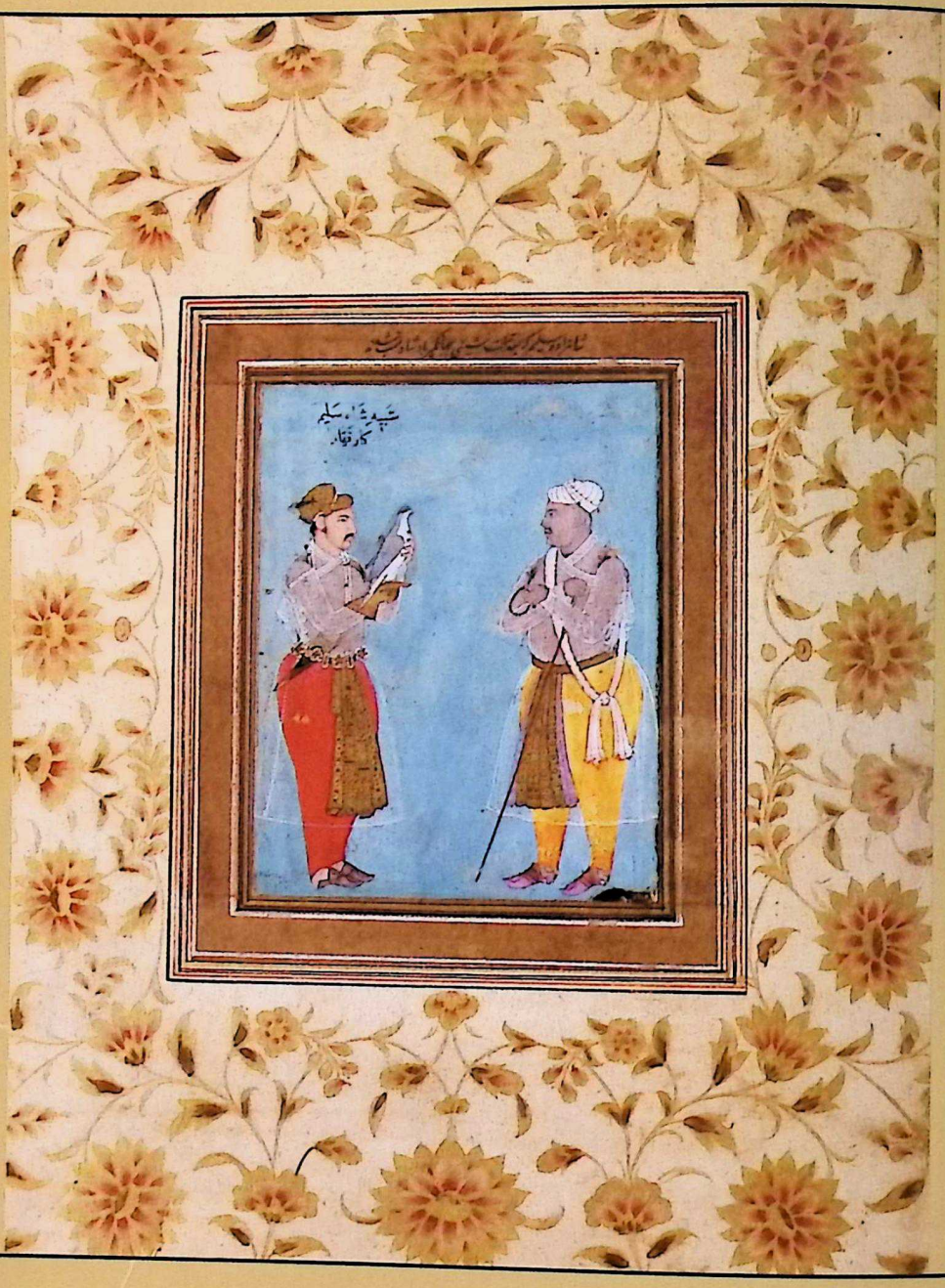
CC-0. In Public Domain. Digitization by eGangotri



Contemporary portrait of emperor Jahangir in half naked posture at the Jharokha.

C 17th century A.D. Size 45x32cm.
Call No. 4/11.

CC-0. In Public Domain. Digitization by eGangotri



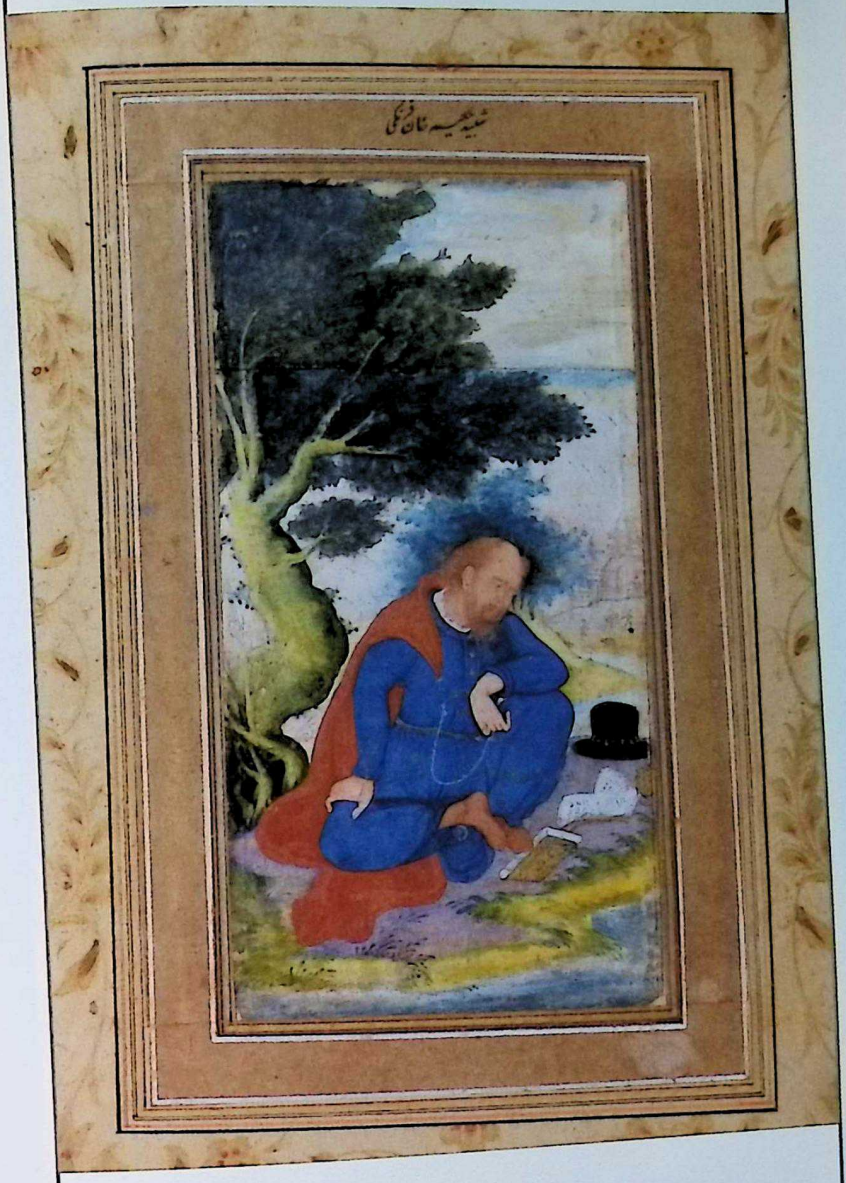
Prince Salim with Raja Man Singh. Painted by Qahar.

C.17th century A.D.

Size 45x32 cm.

Call No.4/12.

CC-0. In Public Domain. Digitization by eGangotri



Portrait of Francois Bernier a French Physician and traveler.

C.17th century A.D.

Size 45x32 cm.

Call No.4/9.

CC-0. In Public Domain. Digitization by eGangotri

Emperor Jahangir watching the battle between two rival groups of Sanyasis.
C. 17th century A.D. Size 45x32cm.
Call No.5/2.

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The ceremonial procession of emperor Jahangir's reign . Painted by Manohar. The picture depicts men with Mughal standard male and female musicians with their musical instruments. Also the Timurid banners are seen with sun and lion, scorpions and deer etc.

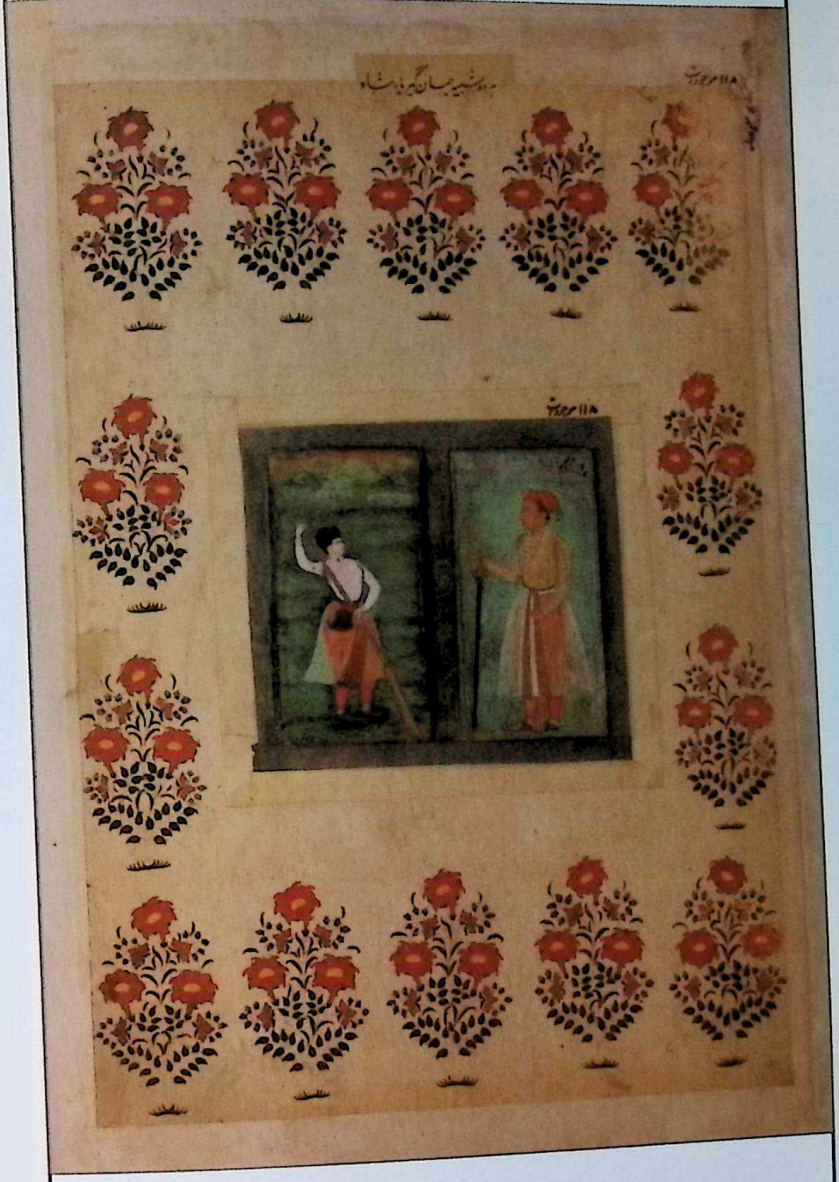
C.17th century A.D. Size 45x32 cm.
Call No.5/5.

CC-0. In Public Domain. Digitization by eGangotri

Hazrat Sulaiman (Solomon) is shown offering a ring to the Queen Bilqis, the queen of Sheba in a hilly topography with trees, birds and deers. The occasion is witnessed by angels who are offering garlands and flowers. The famous throne (takht) of Solomon is also shown near by. The painting is evidently influenced by the European art. The faces and attires of the emperor and queen and the angels are in European fashion.

C.17th century A.D. Size 43x32 cm.
Call No.9/2.

CC-0. In Public Domain. Digitization by eGangotri



Portrait of emperor Jahangir and Nur Jahan Begum with a gun.
Painted by Abul Hasan Nadiruz Zaman.

C. 17th century A.D.
Size 45x32 cm.
Call No. 13/17.

CC-0. In Public Domain. Digitization by eGangotri

Portrait of Nur Jahan holding a gun.
Painted by Abul Hasan Nadiruz Zaman.
C. 17th century A.D. Size 10x6 cm.
Call No. 13/17.

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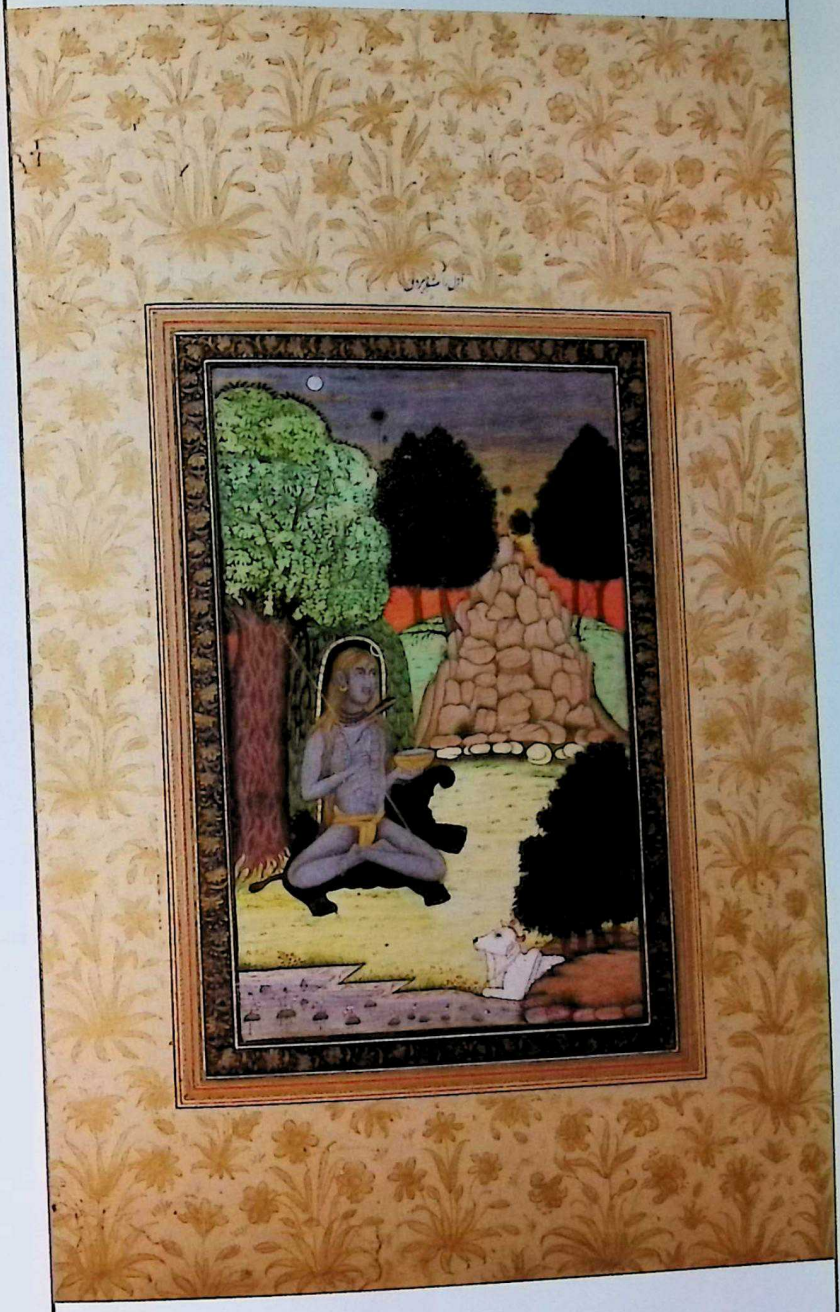
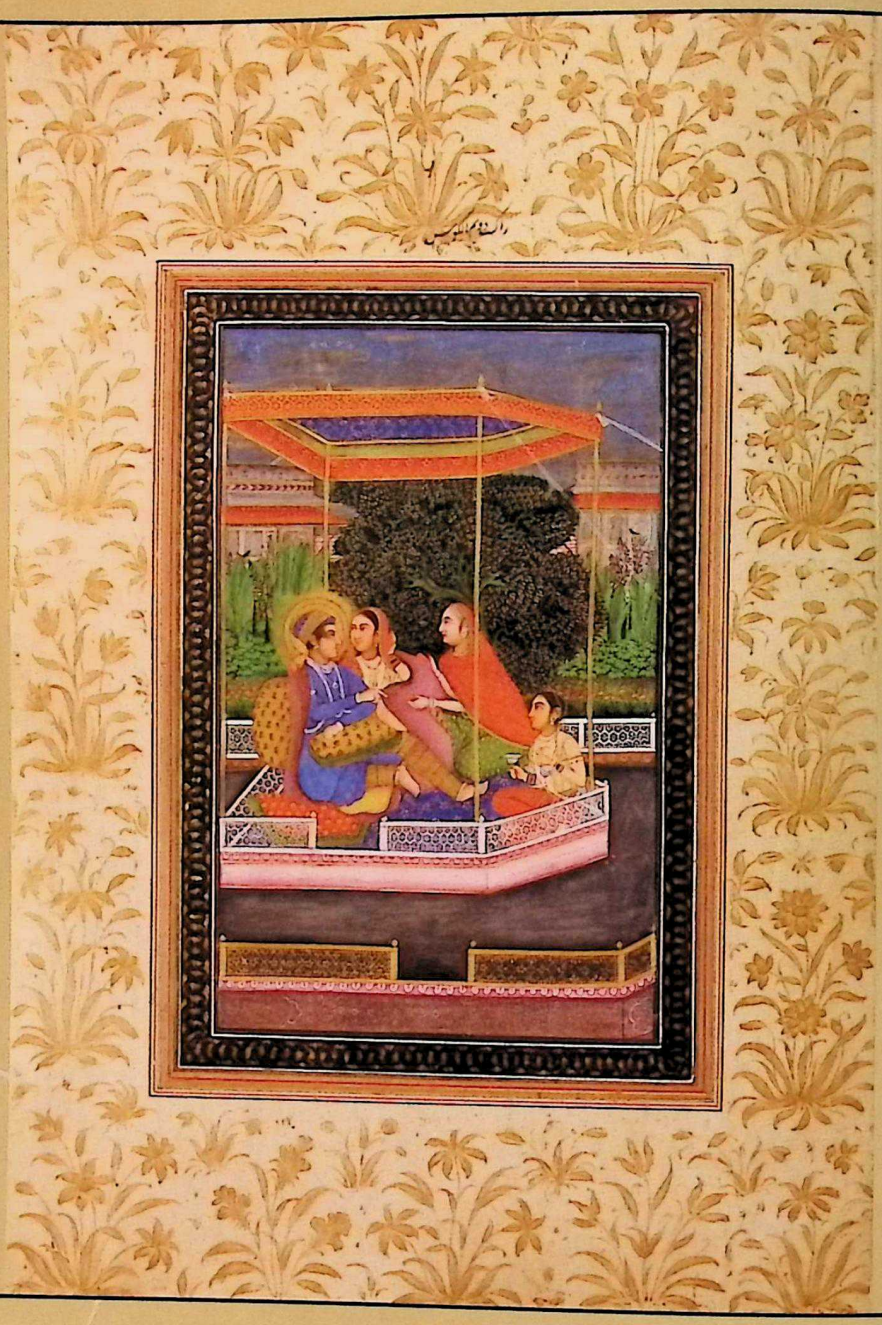


Rag Bhairon from Rag Mala album.

Late 17th century A.D.

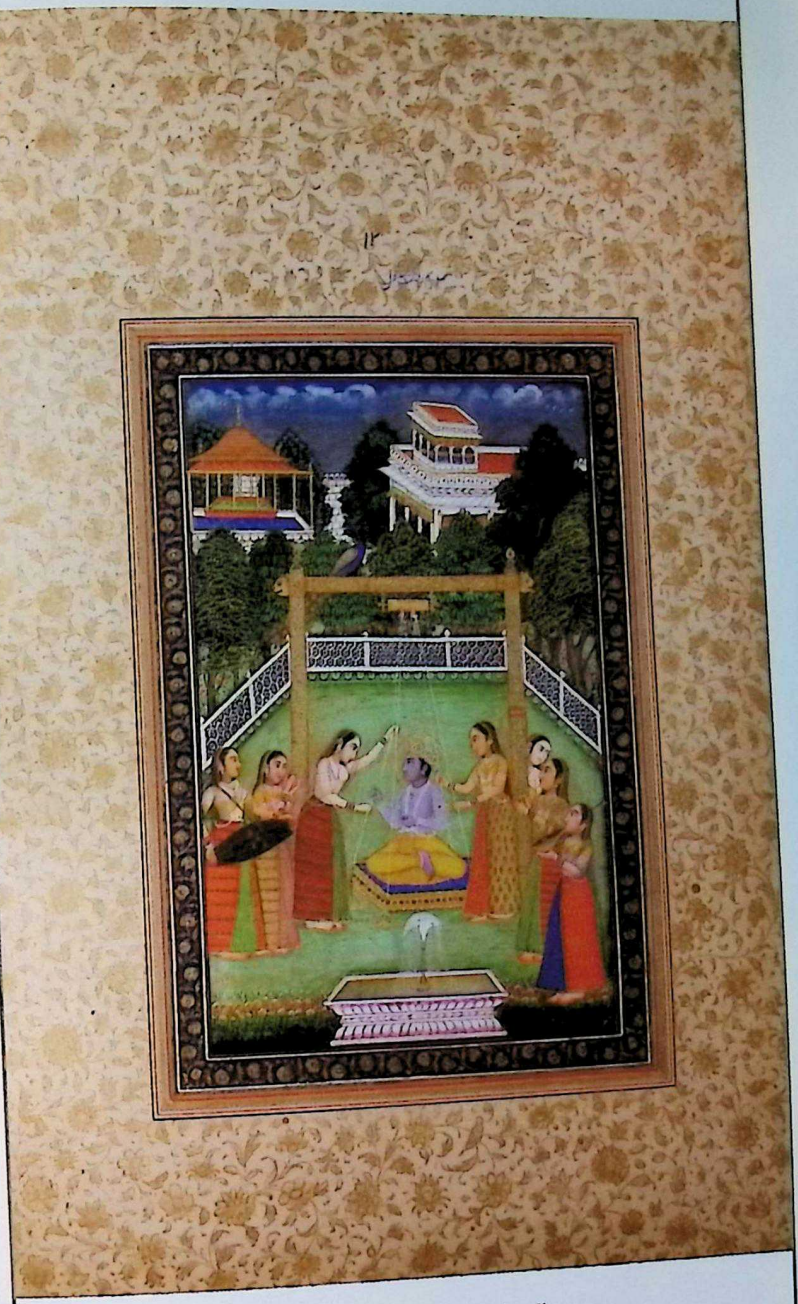
Size 45x36.

CC-0. In Public Domain. Digitization by eGangotri



Ragni Malkos Awwal Todi from Rag Mala album.
Late 17th century A.D.
Size 45x36.

CC-0. In Public Domain. Digitization by eGangotri



Rag Hindol from Rag Mala album.

17th century A.D.

Size 45x36.

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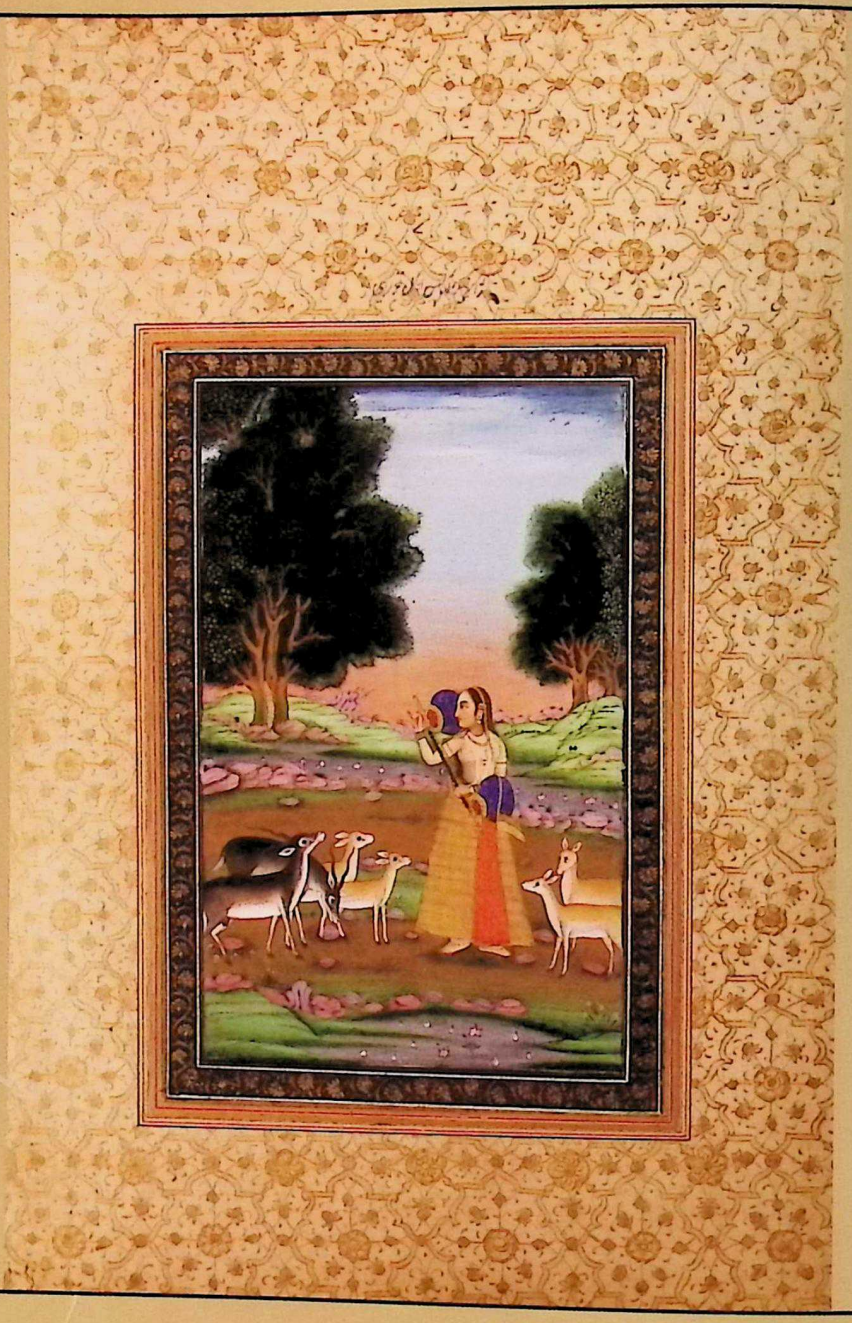

Rag Malkos from Rag Mala album.
17th century A.D. Size 45x36.

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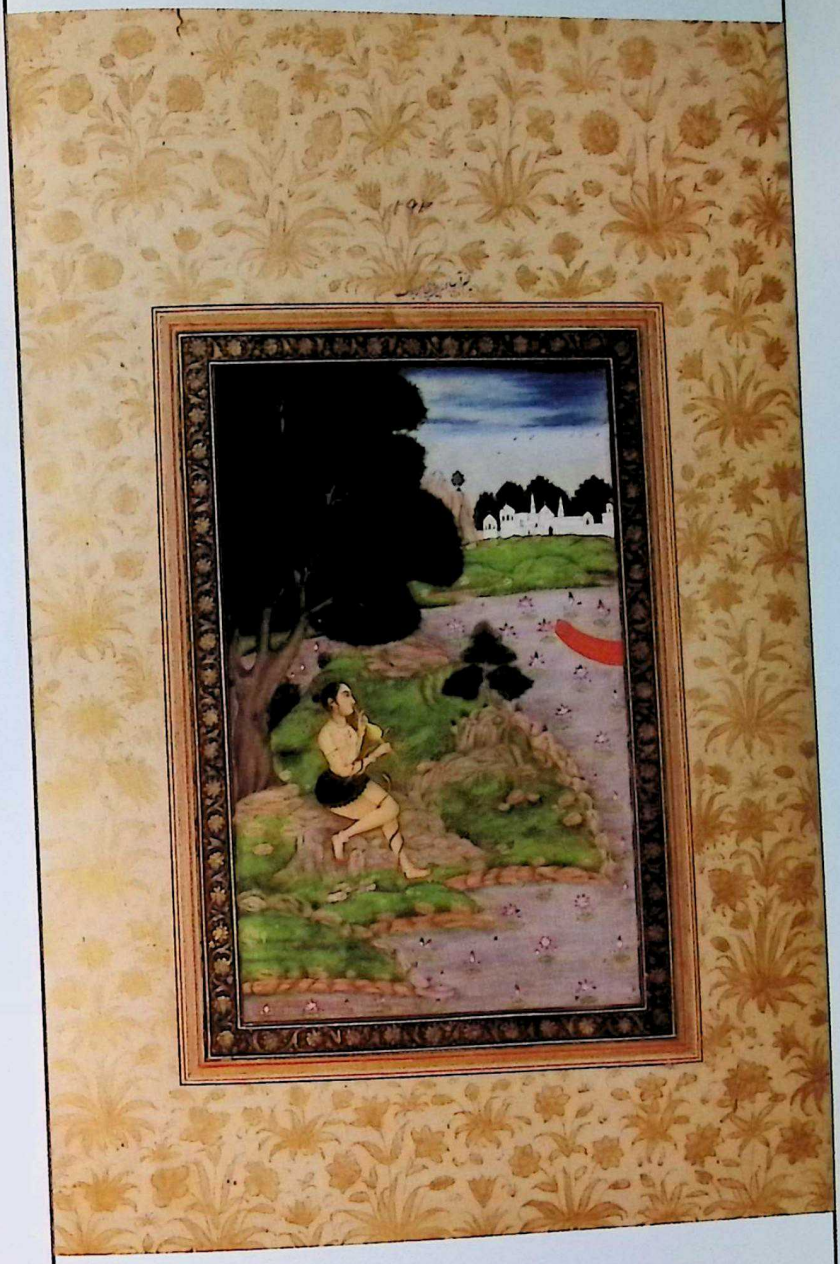

Ragini Shri Rag of Panjum Rag Asawari from Rag Mala album.

Late 17th century A.D.

Size 45x36.

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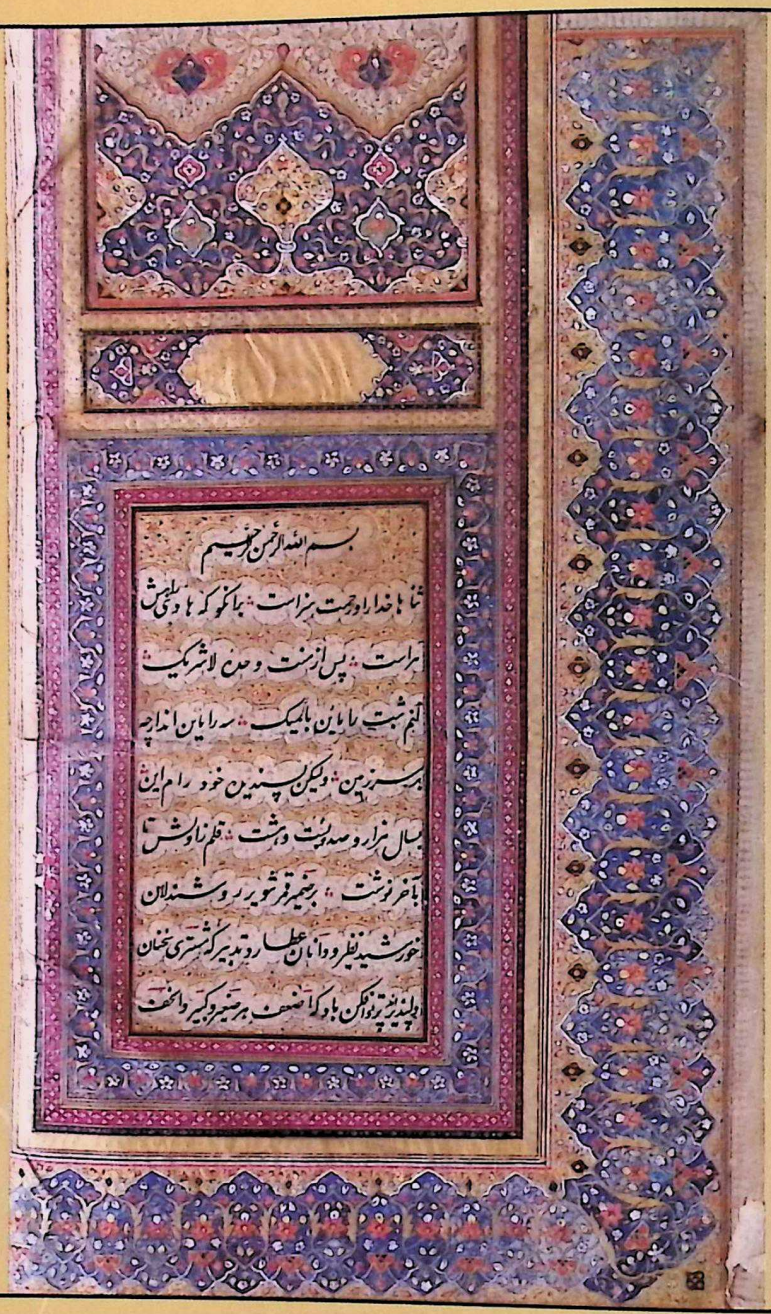

The richly decorated first page of Balmik Ramayana, in Persian translated by Sumer Chand which mentions that Sumer Chand translated it with the help of (Wahdahu Lasharik) ie. one God.
A reflection of composite culture of India.

Dated: A.H. 1128 (1715 A.D.).
Size 33x22 cm.
Call No. 630 old.

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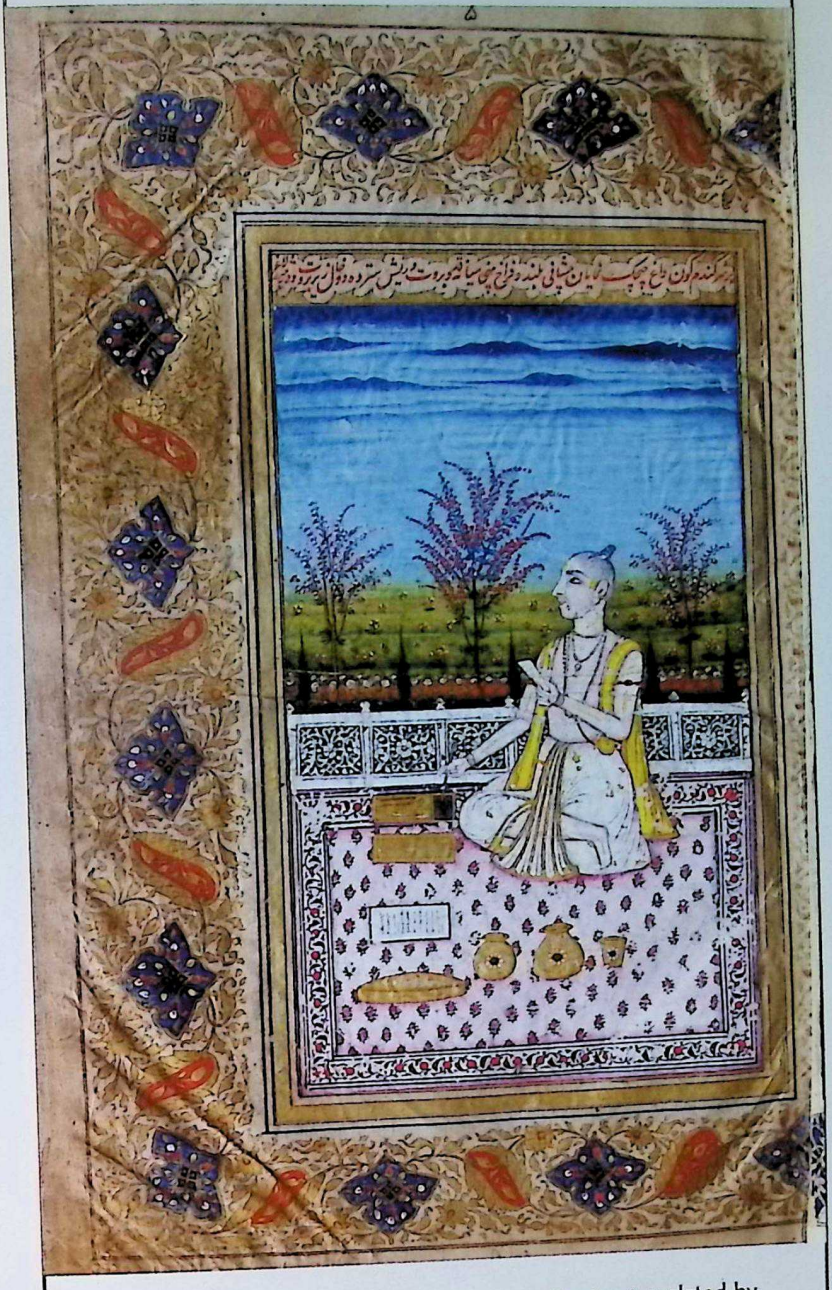

An illustration from Balmik Ramayana in Persian translated by Sumer Chand. Depicting Balmik sitting on the terrace of a palace with his qalamdan (pen keeper), paper and other utensils.

Dated: A.H. 1128 (1715 A.D.).

Size 33x22 cm.

Call No. 630 old.

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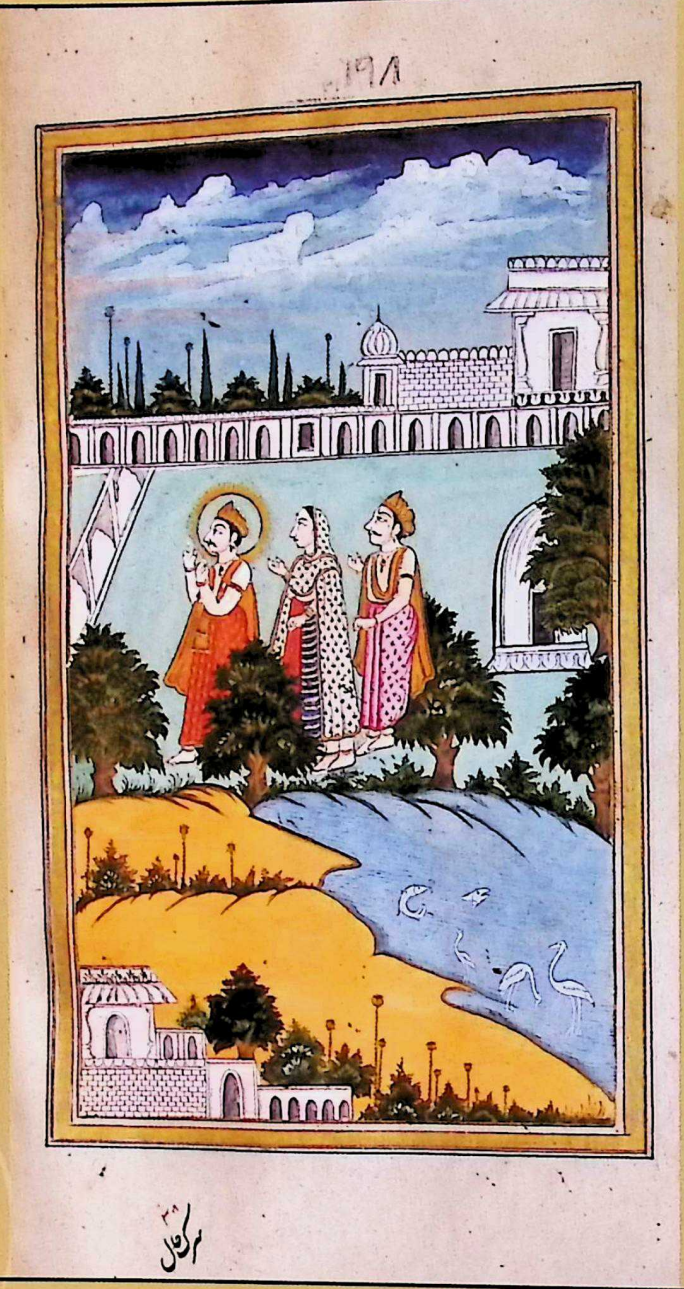

An illustration from Balmik Ramayana in Persian translated by Sumer Chand.

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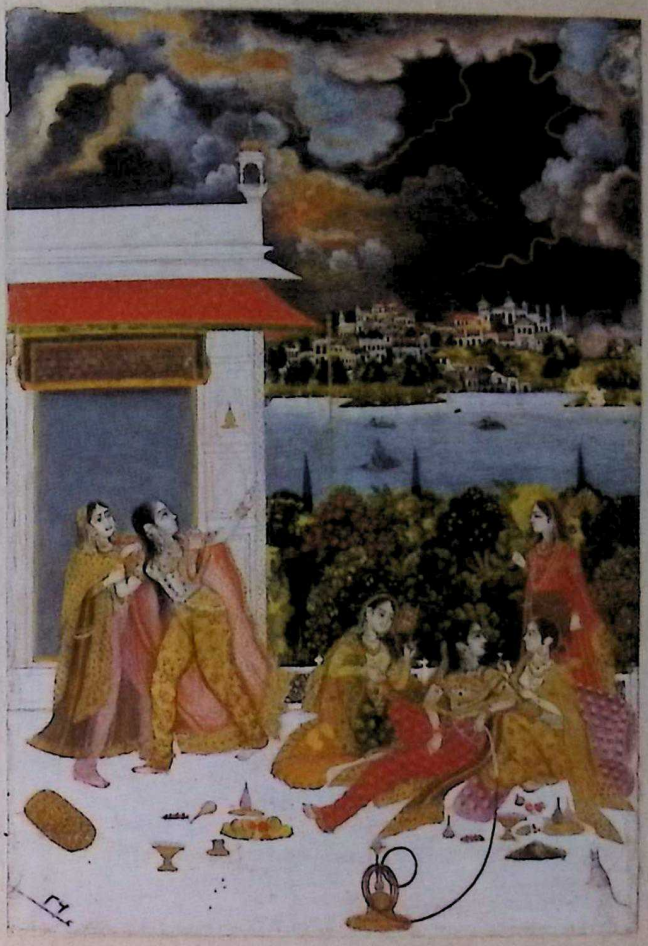

A Principal lady smoking a water pipe, (huqqa) attended by five women wearing richly embroidered dresses on the terrace of a palace on the bank of river Gomti at Lucknow, watching an approaching storm, marking of the monsoon. Lucknow city with historical buildings on the other side of the river. Awadh School. Most probably painted by Ghulam Riza.

C.1780s A.D. Size 43x32 cm.
Call No.9/14.

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Zulaikha shows Yusuf to her Women Companions.

C. 18th century A.D. Size 40x30 cm.

Call No. 3/29.

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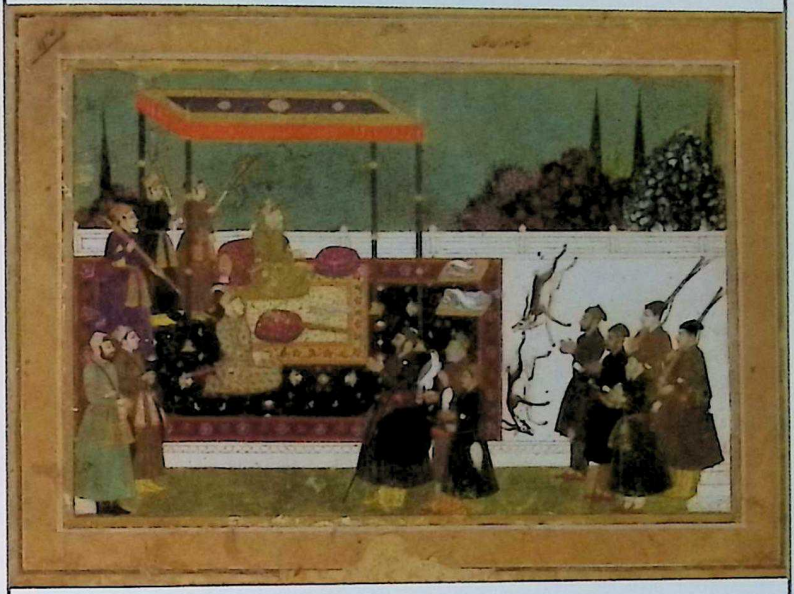

A premier Mughal nobleman Khan-i-Dauran Khan sitting on carpet, at the marble terrace of his palace, attended by his officials and servants. His hunters have presented two deers and two ducks shot by them.

C. 18th century A.D. Size 43x32 cm.
Call No.9/1.

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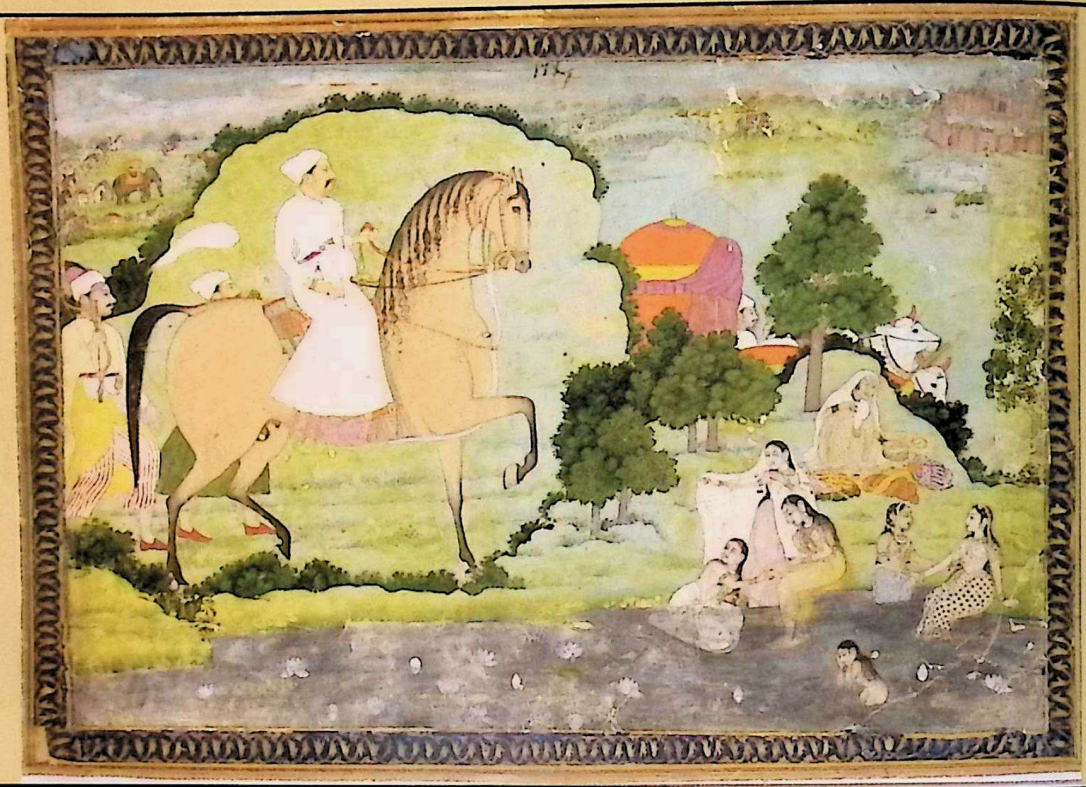

A nobleman on a horse back attended by his servant passing through a stream of water where noble women are bathing.
The women are attended by an old lady sitting amidst clothes and jewelry box. There is an army on march at left.

C.18th century A.D. Size 43x32 cm.
Call No.9/9.

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Portrait of Mughal king Rafiuddarjat along with three noblemen, standing on a terrace, near the marble canopy. The hunters in the palace garden with falcon having a snake in his paw.
Painted by Mir Kalan Dehlawi.

C.18th century A.D. Size 43x32 cm.
Call No.9/19.

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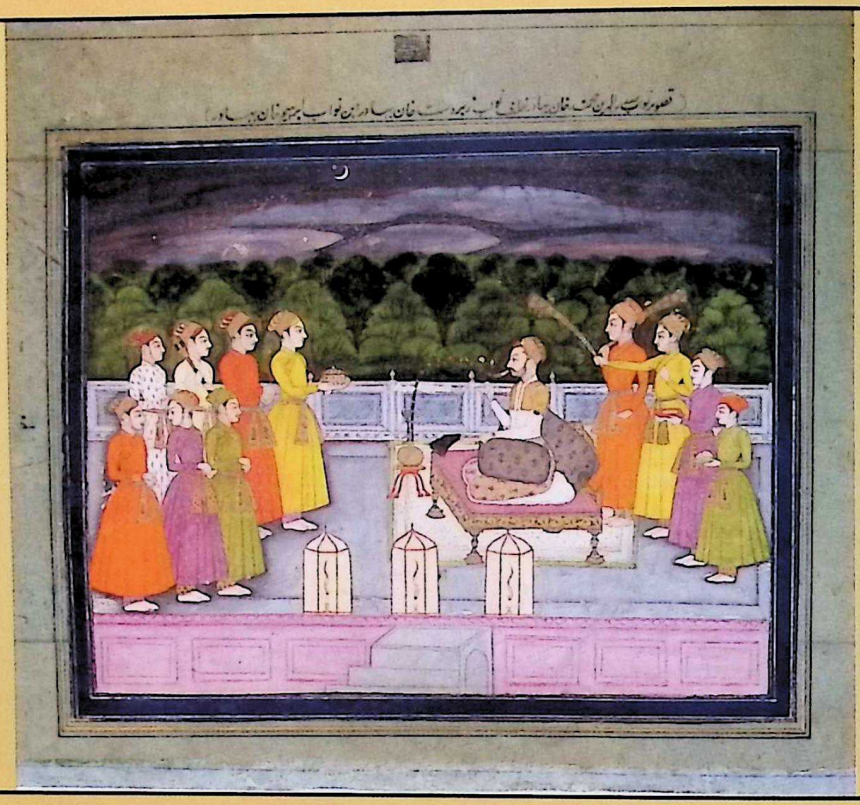

Nawab Sadrud - Din Muhammad Khan of Mughal Court seated on the terrace of the palace, smoking a water pipe with his noblemen and attendants.

3rd quarter of the 18th century A.D. Size 43x32 cm.

Call No. 9/20.

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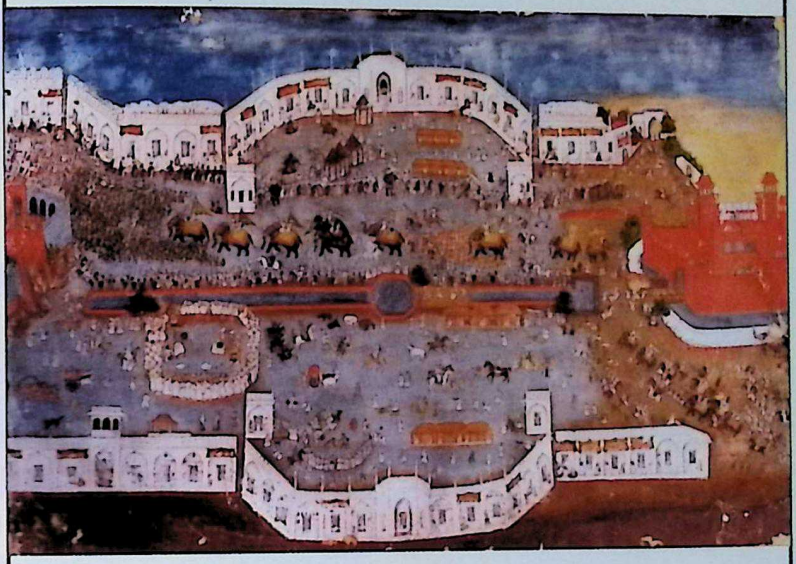

Painting of Chandni Chowk Shahjahanabad (Delhi) with Mughal procession and details of the buildings and people of every walk of life.

C.18th century A.D.
Size 30x46 cm.

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Larger front view of Hamid Manzil Palace, now Rampur Raza Library built by Nawab Hamid Ali Khan in 1904 A.D.

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Front view with Char Bagh garden of Hamid Manzil Palace now Rampur Raza Library built by Nawab Hamid Ali Khan in 1904 A.D.

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View of the golden ceiling pillars and more than hundred years old chandeliers of the Darbar Hall, Hamid Manzil.

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Details of the central chandeliers of Hamid Manzil, Rampur Raza Library.

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Rampur Raza Library

Hamid Manzil

Rampur (UP)